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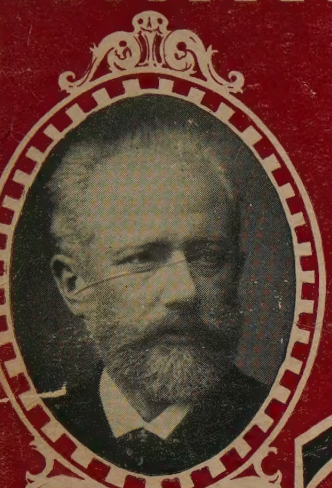

PETER TSCHAIKOWSKY AT HOME

Piano Solo

DB93272436

Containing the composer's life-story, interwoven with selections from his most beautiful compositions

$1.75

D. APPLETON-CENTURY CO.

April 7, 1943
Mildred Williams
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Baltimore, Md.

The Appleton Master-Composer Series

Edited by Albert E. Wier

Volume II.

Peter Tschaikowsky At Home

Piano Solo

D. Appleton - Century Company

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Foreword

THE Appleton "Master-Composer" Series is designed to present the lives and works of great composers to the music lover in an entirely new way. Individual biographies or musical collections are many, but no other work combines under one cover the life-story and the compositions of each of the twenty great masters, from Bach to Tschaikowsky, who constitute the musical Hall of Fame.

In this second volume you will find the life-story of Peter Tschaikowsky, followed by a liberal selection of his most famous compositions, linked together by paragraphs of biographical, anecdotal or critical character. The musical selections as a whole are well within the grasp of the average player, and those who wend their way through the volume to its conclusion, will have a vivid conception of Tschaikowsky both as a man and as a composer.

THE EDITOR

APPLETON MASTER-COMPOSER SERIES

VOLUME II—PETER TSCHAIKOWSKY AT HOME

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Peter Ilich Tschaikowsky

PETER ILICH TSCHAIKOWSKY was born on April 25th, 1840, at Votkinsk, Russia, the son of a civil engineer in government employ. His interest in music was aroused, when but four years of age, by the tunes played on a music box, one of which was an aria from Mozart's "Don Giovanni." At ten he was permitted to take piano lessons, and at the same time placed in a school to be prepared for the study of law, the family having moved to St. Petersburg. The death of his mother in 1854 caused the youth intense sorrow, and there are many who believe that it was his lifelong brooding over this great loss that accounts for the melancholy character of most of his compositions—in fact, several authorities regard the final movement of the "Pathetique" Symphony as an apotheosis of his feelings toward her.

Graduated from Law School in 1859, he became a minor official in the Department of Justice, but took little interest in the work, employing his evenings in either listening to music or playing himself as an amateur. In 1861 he began the serious study of composition at the St. Petersburg Conservatory, his student works including an overture entitled "The Storm," and a cantata, based on Schiller's "Ode to Joy," written as a graduation thesis—mediocre compositions which were scarcely portents of the glorious creations to follow. In 1864 he was appointed Professor of theory and musical composition at the Moscow Conservatory, headed by Nicholas Rubinstein, brother of the great pianist and composer, Anton Rubinstein. He soon was regarded as an excellent instructor, and became acquainted with the publisher, Peter Jurgenson, who later issued most of his works, and with Nicholas Kashkin, at that time Professor of the piano at the Conservatory, but in after years a noted critic and one of Tschaikowsky's biographers.

Three compositions of this period, an overture in C Minor, a symphony entitled "Winter Dreams" and an overture on the Danish National Hymn, were given their first performance only after many difficulties and delays; they were coldly received by both critics and public, much to Tschaikowsky's dismay, although in later years he realized that the fault actually lay in the immaturity of the compositions themselves. The hypercritical attitude toward his works of the group of composers in St. Petersburg known as the "Nationalistic" School, including Balakirew, Rimsky-Korsakow, Liadow, Cui, Moussorgsky and many others, kept him from friendly relations with this circle of famous music-creators for many years, although there finally came to both realization of each other's greatness in widely divergent paths of musical expression.

In affairs of the heart Tschaikowsky, in common with many other geniuses, was extremely unfortunate. His first love, a French opera singer, Mlle. Artot, suddenly terminated their romance by marrying a member of her troupe. In 1877, according to the testimony of his friends, he chivalrously married a lady who literally forced herself upon him, but they were together only a few months before being permanently separated, Tschaikowsky assuming the entire fault in that he was temperamentally unsuited to such intimate association with anyone. In the same year he developed a lifelong friendship with the wealthy widow of a mining engineer, Madame Nadeshda von Meck, who became interested in his compositions, and granted him a yearly income of six thousand rubles so that he could resign his post at the Conservatory, and devote himself exclusively to composition. The most remarkable circumstance surrounding his friendship with this

generous lady was that he never met her in person, but conducted a correspondence which lasted for many years. All these letters are to be found in Modeste Tschaikowsky's biography of his brother. and they afford unusual insight into the character of both the writers.

Up to the time when Tschaikowsky gave up his professorship at the Moscow Conservatory, he had written many piano compositions, several operas, the famous "Romeo and Juliet" fantasy overture, two string quartets, the Piano Concerto in B flat minor (the hostile criticism of which by Nicholas Rubinstein temporarily caused an estrangement), his first ballet "The Lake of Swans," the ever popular "Marche Slave" and three symphonies. After devoting himself exclusively to composition there followed, in a period of about ten years, the Fourth Symphony, several operas, including "Eugene Onégin," a concerto for violin, the Children's Piano Album, the Italian Capriccio for orchestra, some orchestral suites, the "1812" Overture, a string trio, also many songs and choral works of sacred character.

Shortly after his unfortunate marriage, Tschaikowsky's health became so poor that he went to Italy to recuperate; afterwards to Germany where he met many notables in the music world, and to Vienna, where he heard a performance of Wagner's "Ring" for which as a whole he expressed little admiration. Although extremely shy and even timid in making acquaintances, he appeared to enjoy these trips abroad, and thereafter hardly a summer passed without his making an excursion of this kind. In 1885 he settled permanently in a country house at the village of Maidanova, near the town of Klinn, visiting Moscow and St. Petersburg only on special occasions. Leaving the management of his household entirely to his servant, he set about producing such works as the Fifth Symphony, the "Sleeping Beauty" and "Casse-Noisette" ballets, several operas, a string sextette, and it was here that he wrote the last and greatest work of his life—the "Pathetique" symphony.

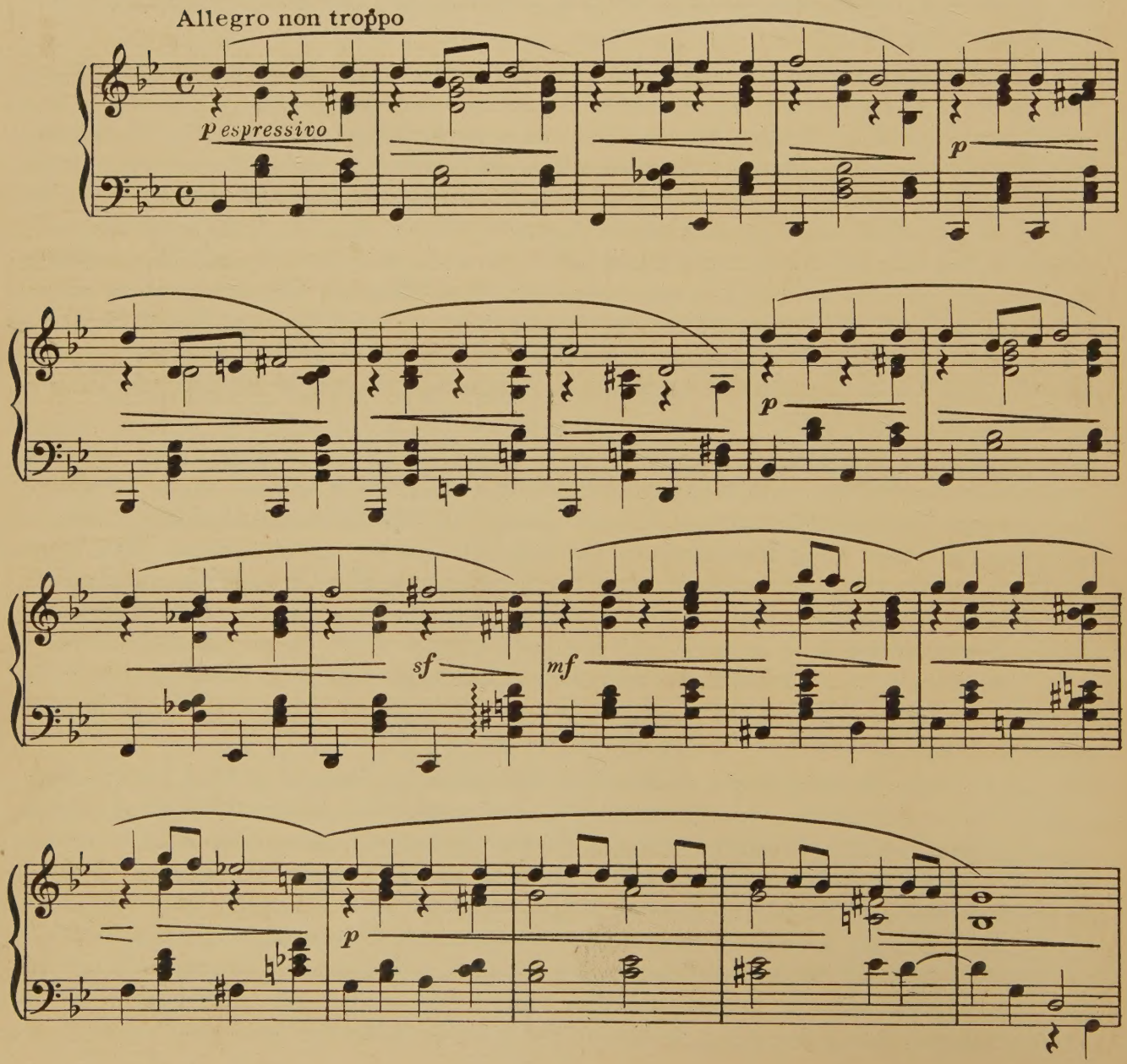
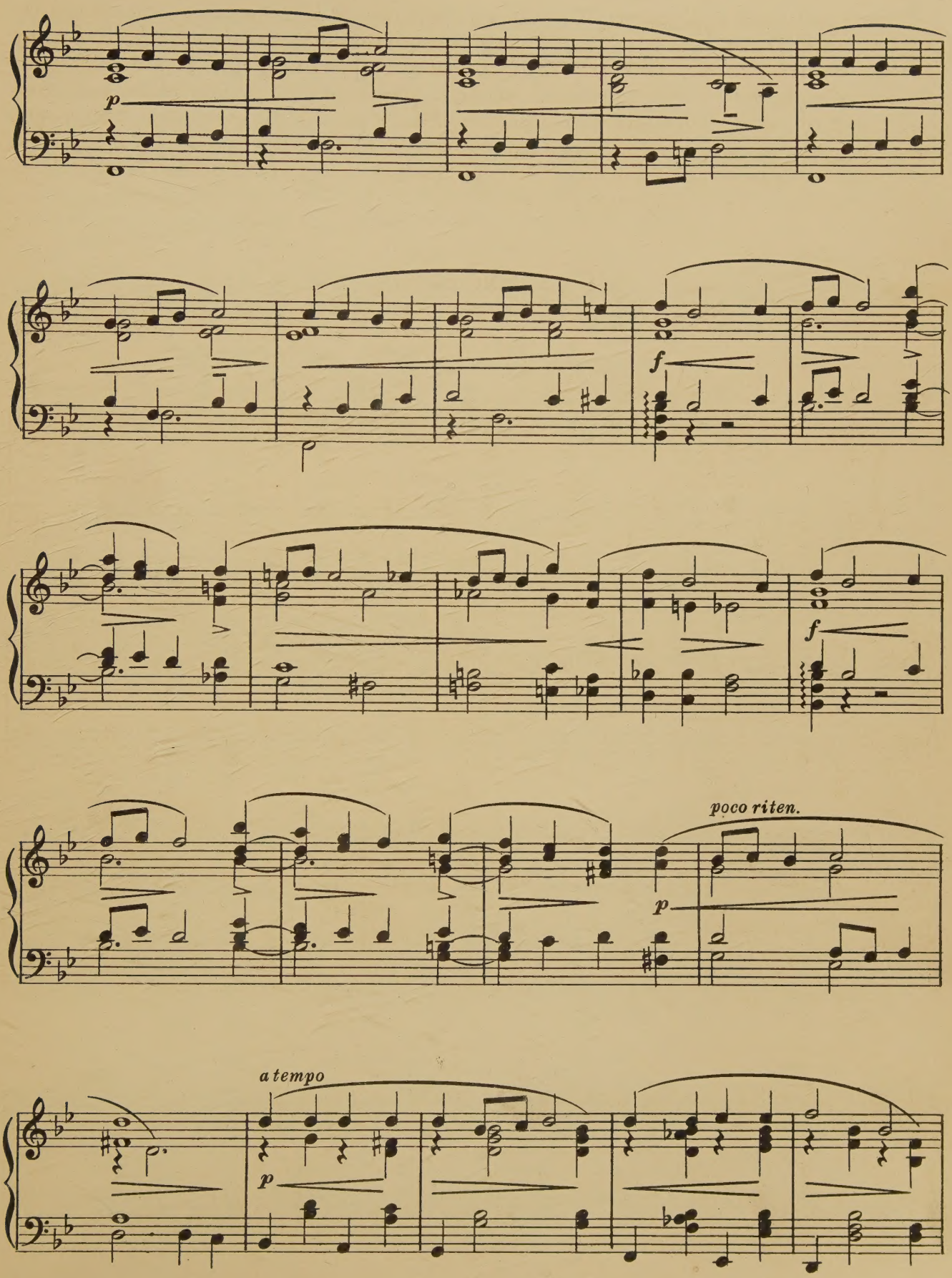
In 1887 Tschaikowsky made a three months' tour of Europe—a diary which he kept records his impressions of both the music he heard and the musicians whom he met—among them Johannes Brahms and Edward Grieg. In 1891 he visited the United States, directing the New York Philharmonic Orchestra in his own compositions with great success. The last two years of his life were occupied in travelling through Europe as guest-conductor of his own compositions—the nervousness of earlier days entirely overcome. On October 28th, 1903, he attended the first performance of his "Pathetique" symphony in St. Petersburg. It is unfortunate that the work did not appeal to critics or public as it has since, for only a few days later he became violently ill from drinking a glass of unfiltered water and died of cholera on November 7th, 1903.

As a man, Tschaikowsky had a personality difficult to understand in that he was temperamental to the extreme, timid, nervous, morbid, with little ability for making friends and a genuine horror of meeting strangers. On the other hand, he was generous to a fault with the means that he possessed, and capable of the deepest friendship and affection for those who gained his esteem through long association. As a composer, his works share equally with Rimsky-Korsakow in popularity with music lovers, although it is perhaps his wonderful gift of melody and his power of sentimental expression, rather than his ability for developing his themes, that has built his reputation not only as one of the greatest Russian composers, but as one of the world's "Master-Composers."

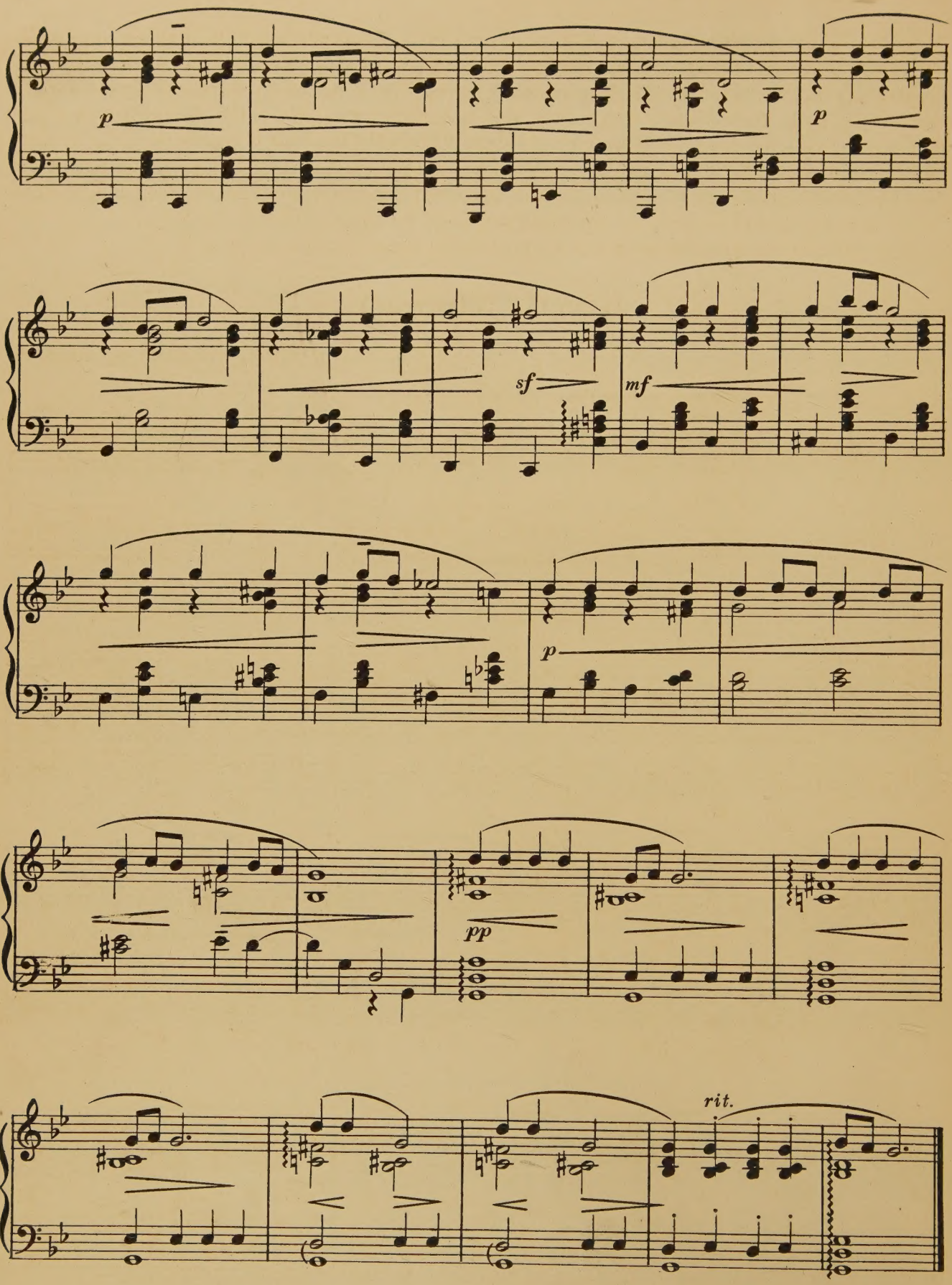
Tschaikowsky was unusually fortunate in having as publisher of most of his compositions a man who was his personal friend- Peter Jurgenson, founder of the great publishing house which bears his name, and, as a matter of fact, the first Russian house to issue standard editions of the great musical classics, as well as the works of modern Russian composers. Jurgenson acted as an advisor to Tschaikowsky as well, frequently suggesting compositions of different kinds, or for particular instruments, which would serve to round out the list of publications. The twelve piano pieces, Op. 40 appeared as a result of his suggestion, the one which follows, "Chanson Triste," having become extremely popular, although written in somewhat sombre vein:

Chanson Triste

P. TSCHAIKOWSKY, Op. 40, No. 2



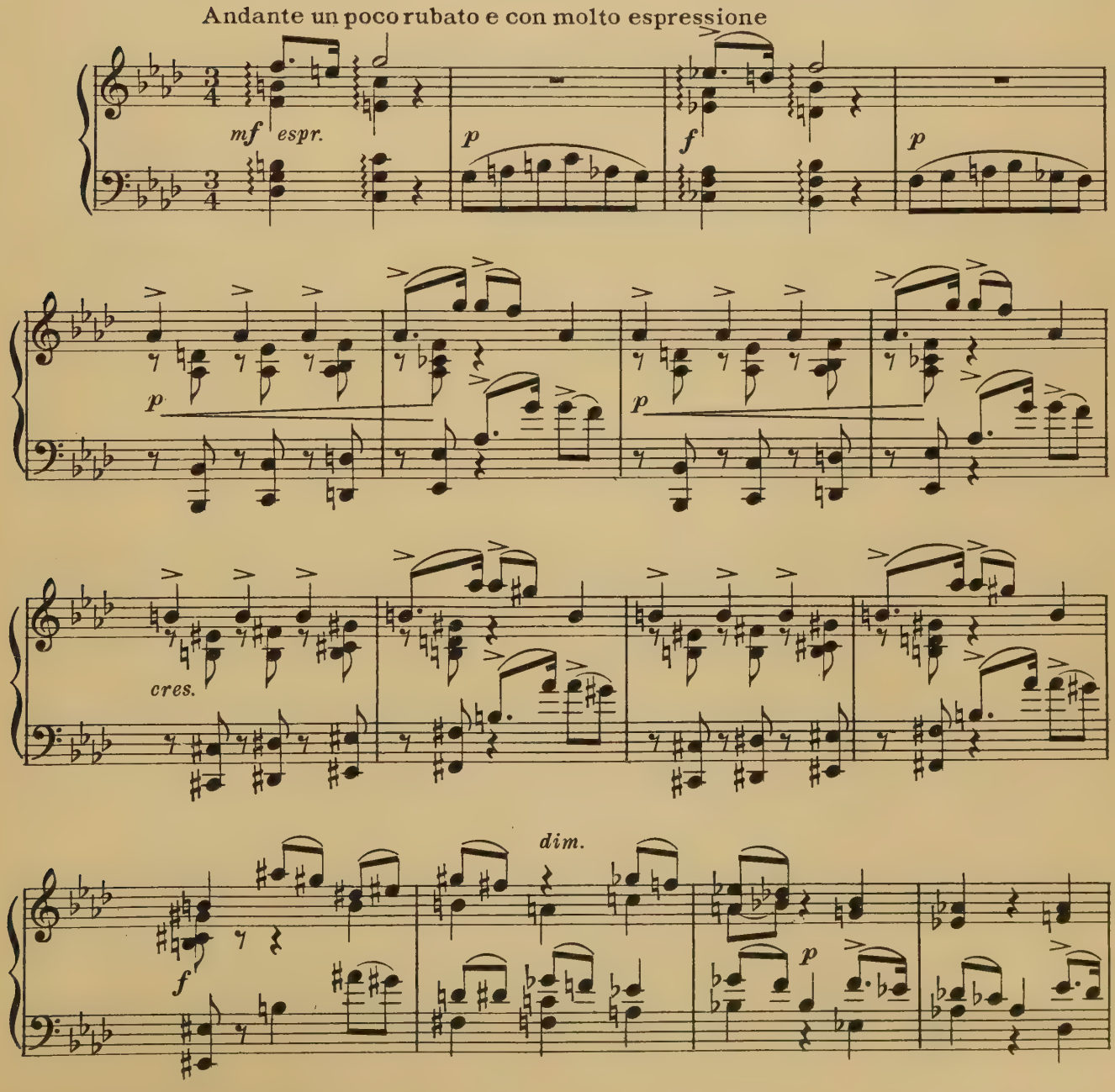
p
f
f
poco riten.
p
a tempo
p

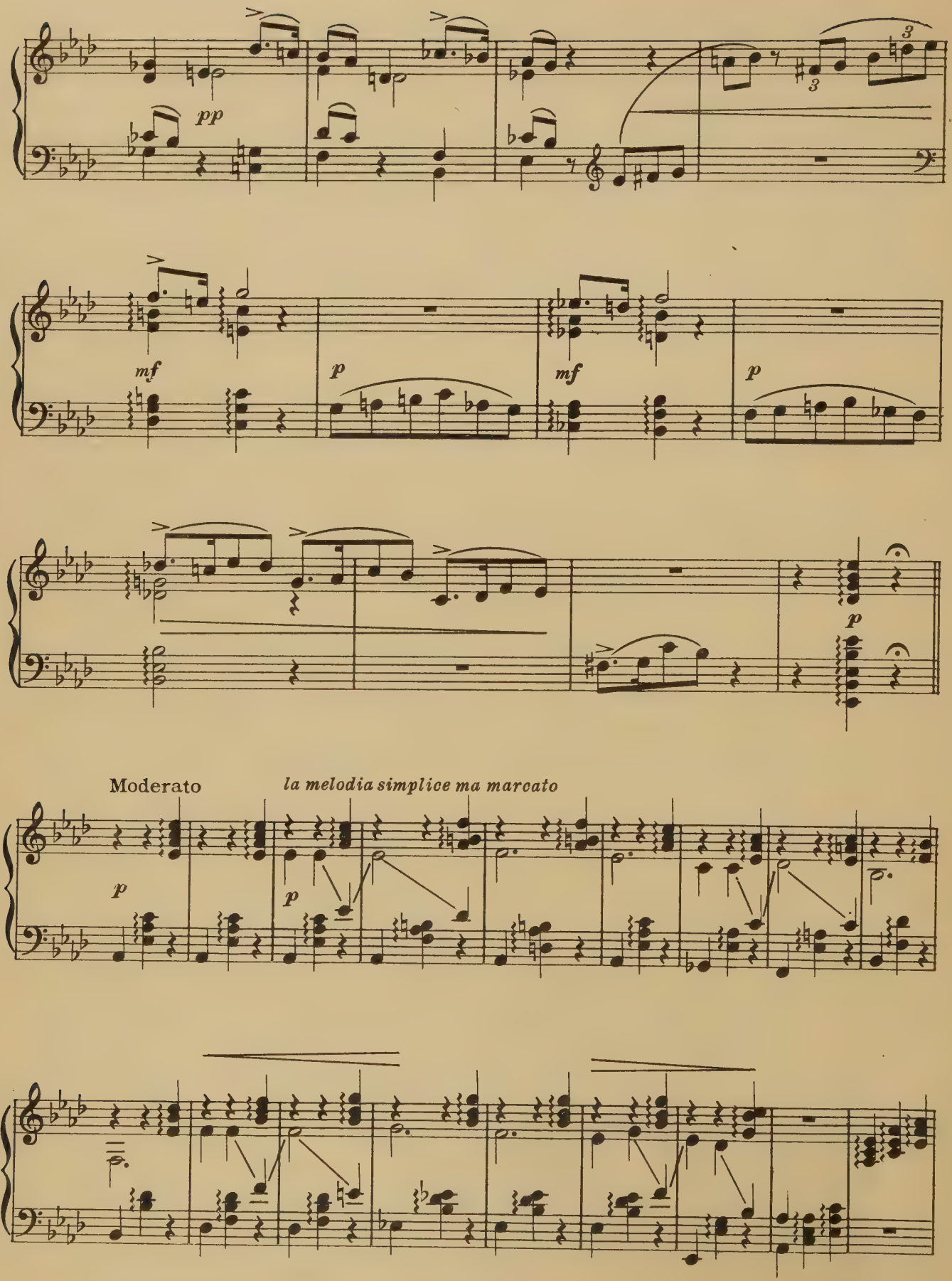

p
p
sf
mf
p
pp
rit.

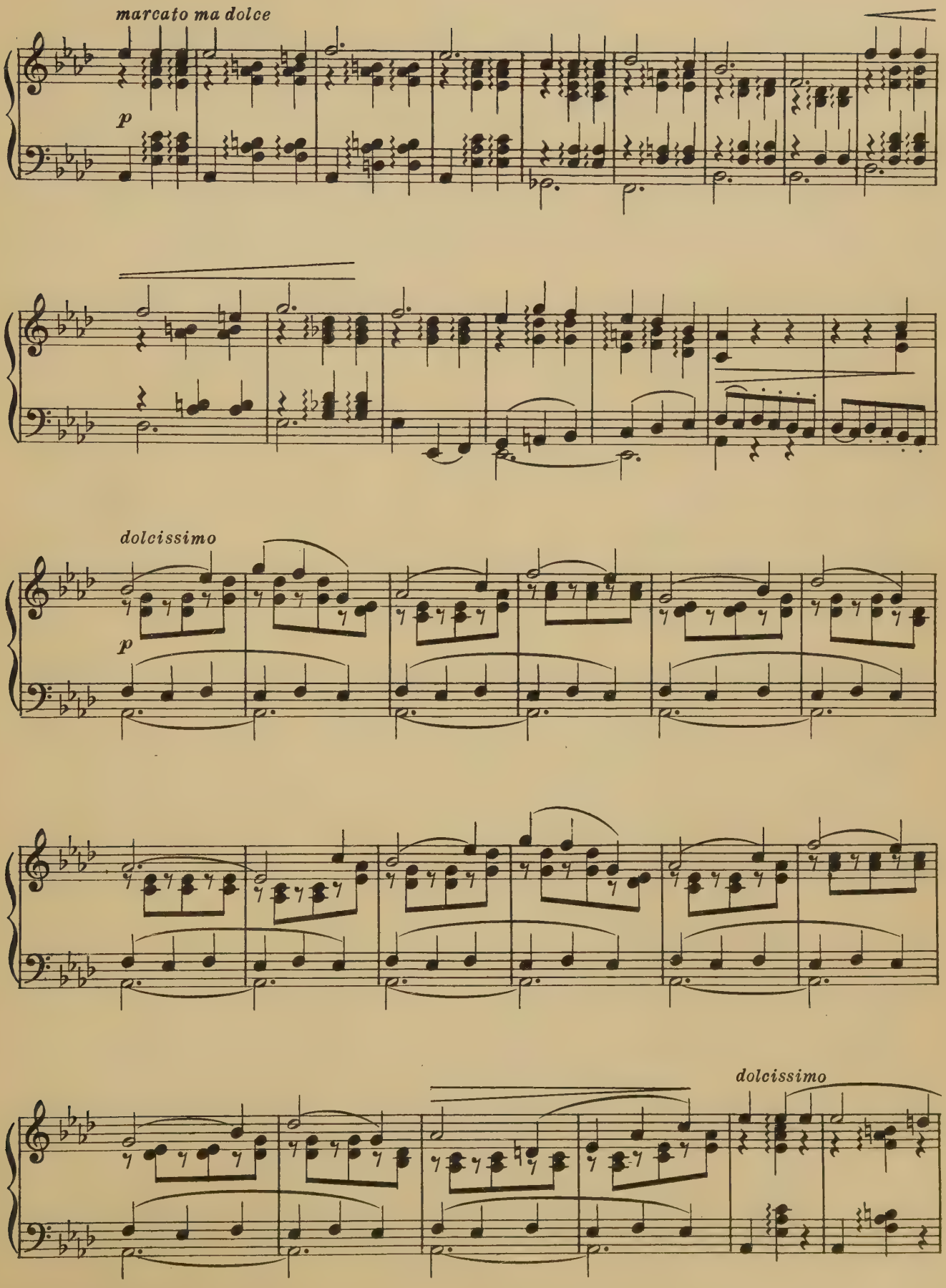
Like all great geniuses, Tschaikowsky never hesitated to appropriate for his own use any melody which attracted his fancy- whether it was a Russian folk-tune, or an air heard in some foreign land during his travels. The "Rêverie Interrompue," Op. 40, No. 12, has for its main theme a melody which he heard sung in Venice while on a visit to that fascinating city. While the air is extremely engaging when considered from a popular point of view, it is hardly the type of melody one could imagine having interest for Tschaikowsky- nevertheless he has utilized it as the basic motive of one of his most polished and elegantly conceived piano compositions. As a matter of fact, the strikingly imposing way in which this composition opens and continues for about twenty-eight measures, causes the player considerable surprise when this simple folk-air makes its appearance:

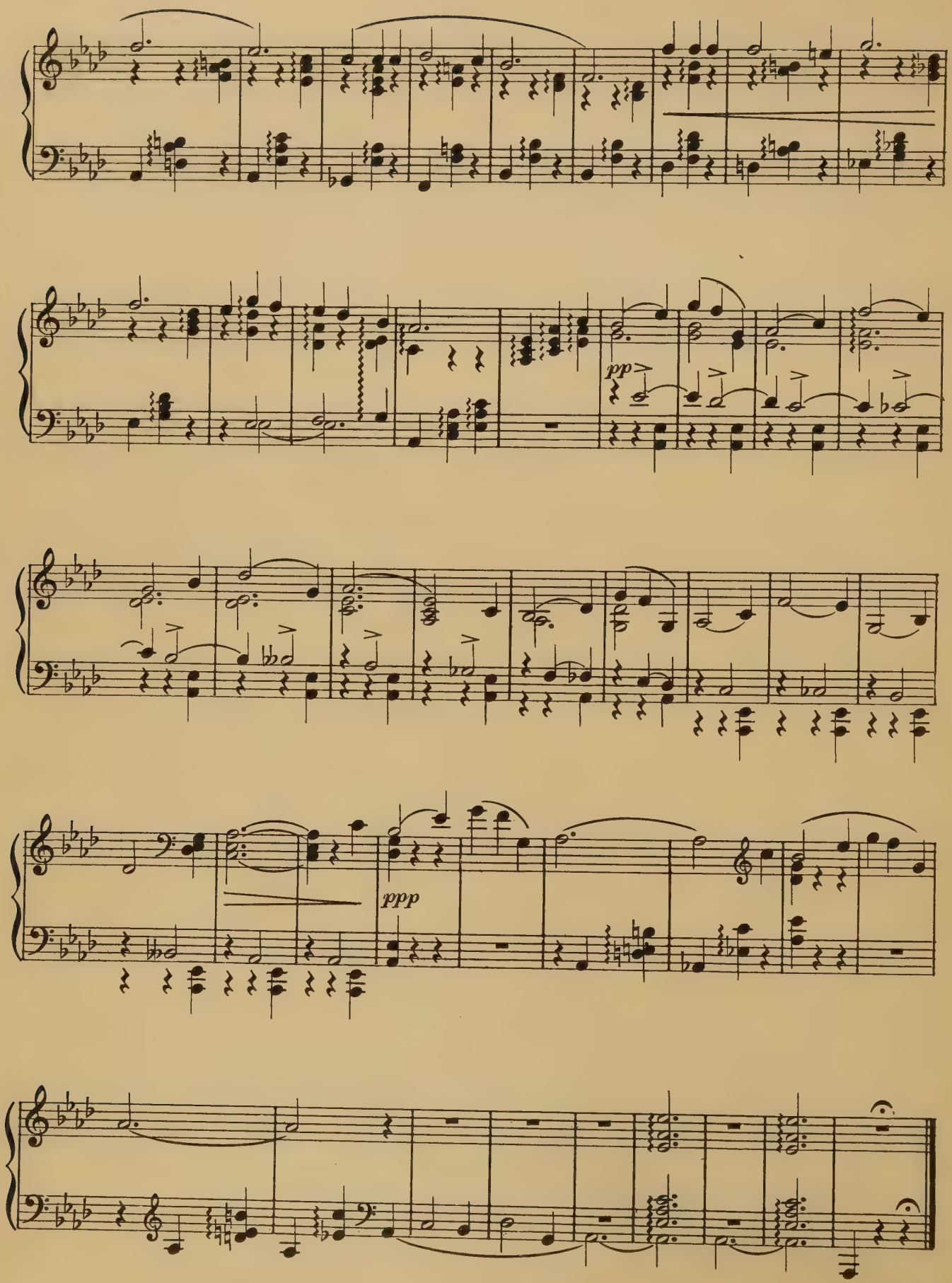
Rêverie Interrompue

P. TSCHAIKOWSKY, Op. 40, No. 12




pp
mf
p
mf
p
p
Moderato
la melodia simplice ma marcato
p
p

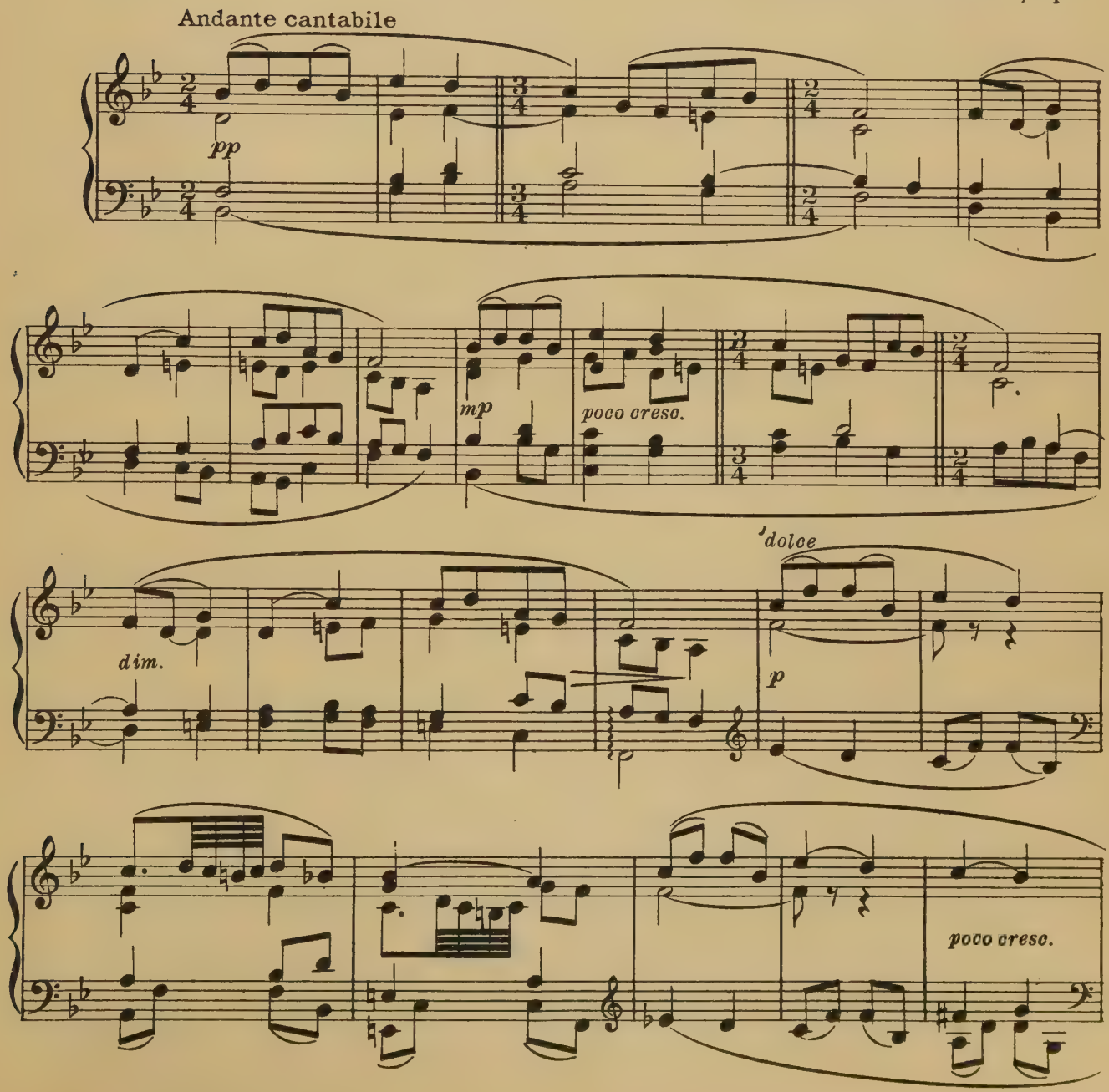

marcato ma dolce
p
dolcissimo
p
dolcissimo

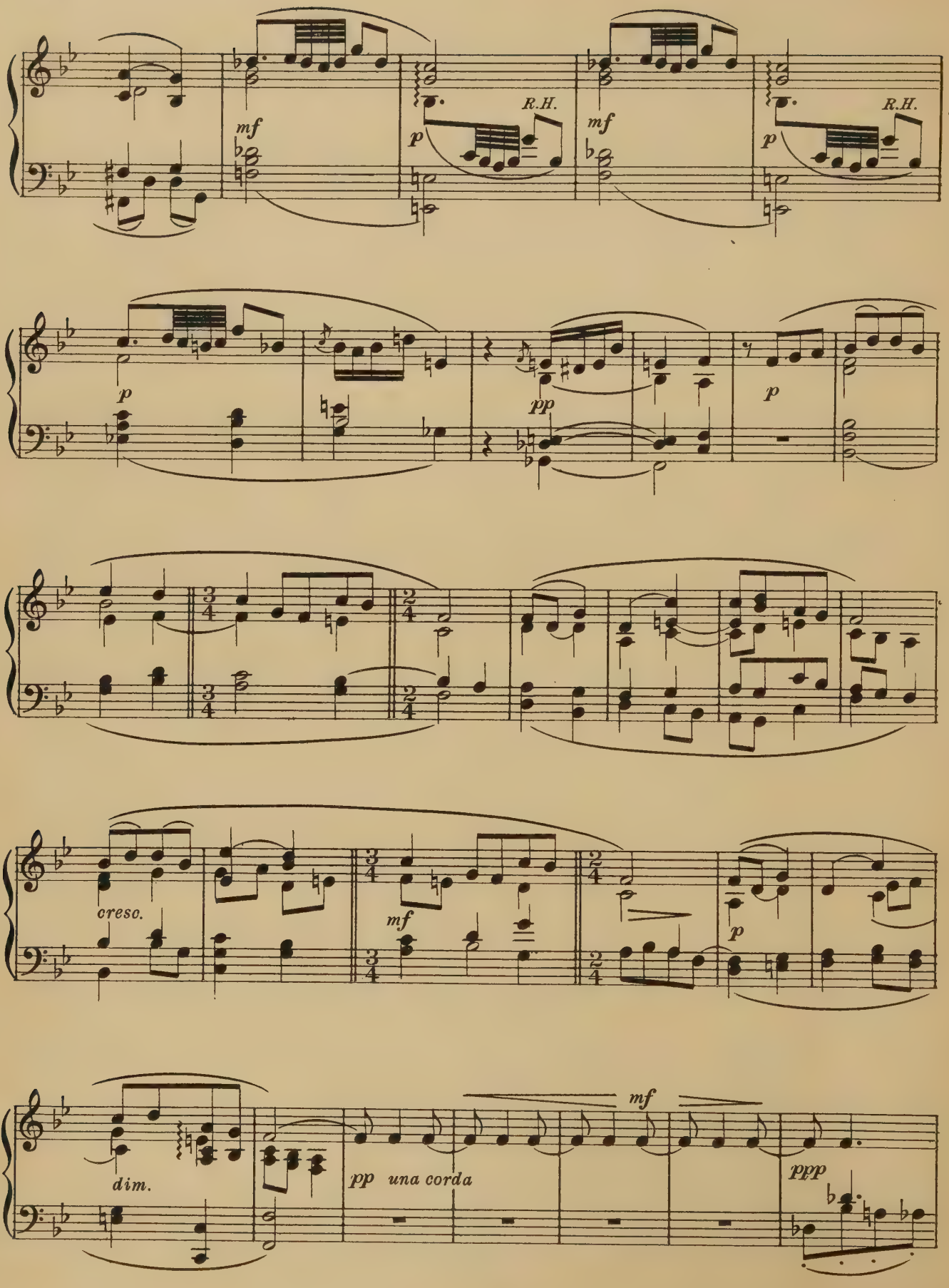

pp
ppp

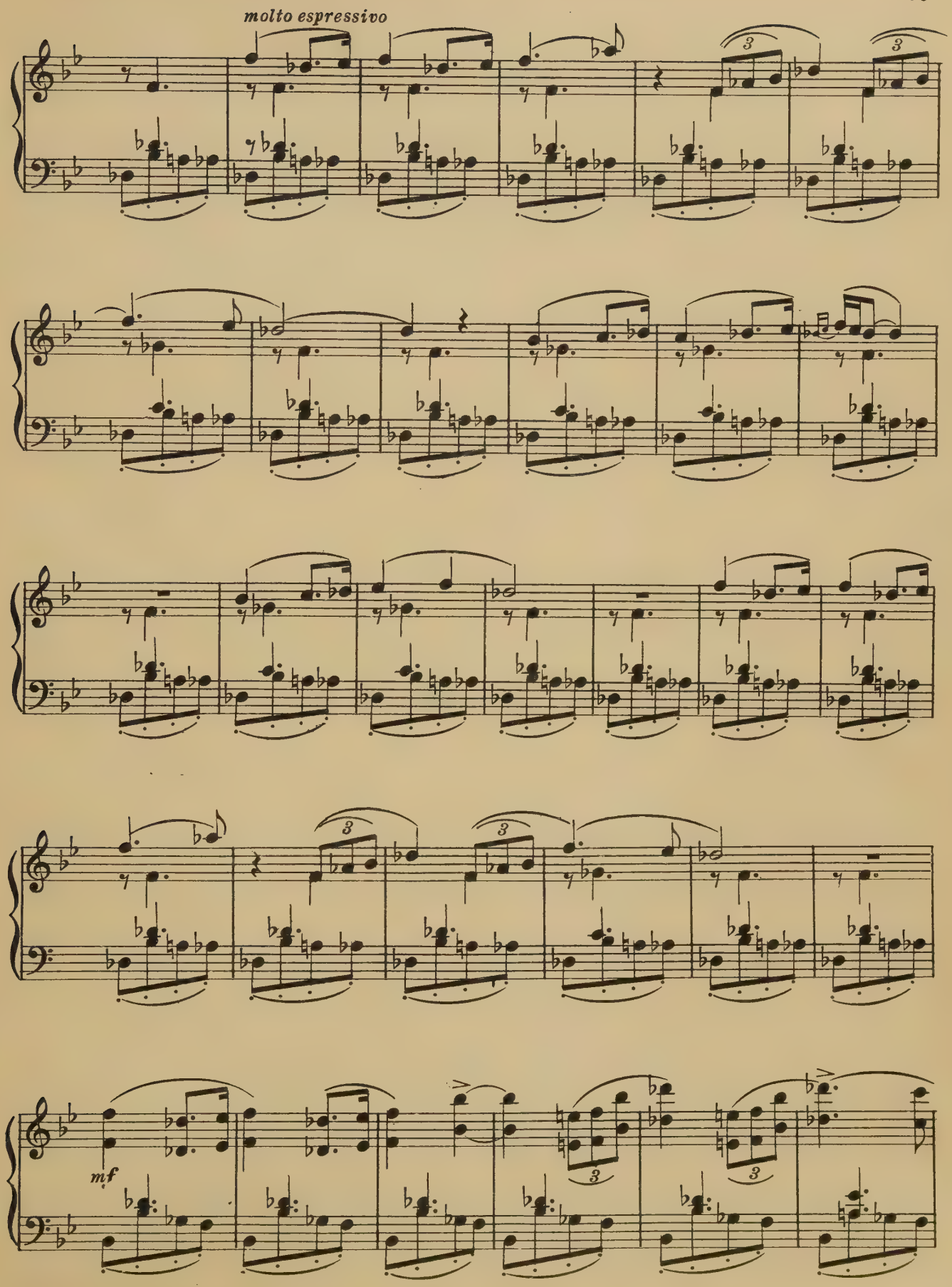
Tschaikowsky's reason for writing his first string quartet may certainly lay claim to being novel. In 1871 he happened to be unusually short of money, and his friend, Nicholas Rubinstein, suggested that he give a concert of his own compositions. Realizing that at least one work of classic character should be performed, and being unable to hire an orchestra, he wrote a string quartet for the occasion, the second movement of which, the "Andante Cantabile," has become world-wide in popularity, having been arranged for almost every kind of instrument on which it could possibly be played—there is even an arrangement for double-bass with piano accompaniment. The melody which undoubtedly accounts for the popularity of this movement is derived from a folk-song overheard by Tschaikowsky at the Russian town of Kamenka:

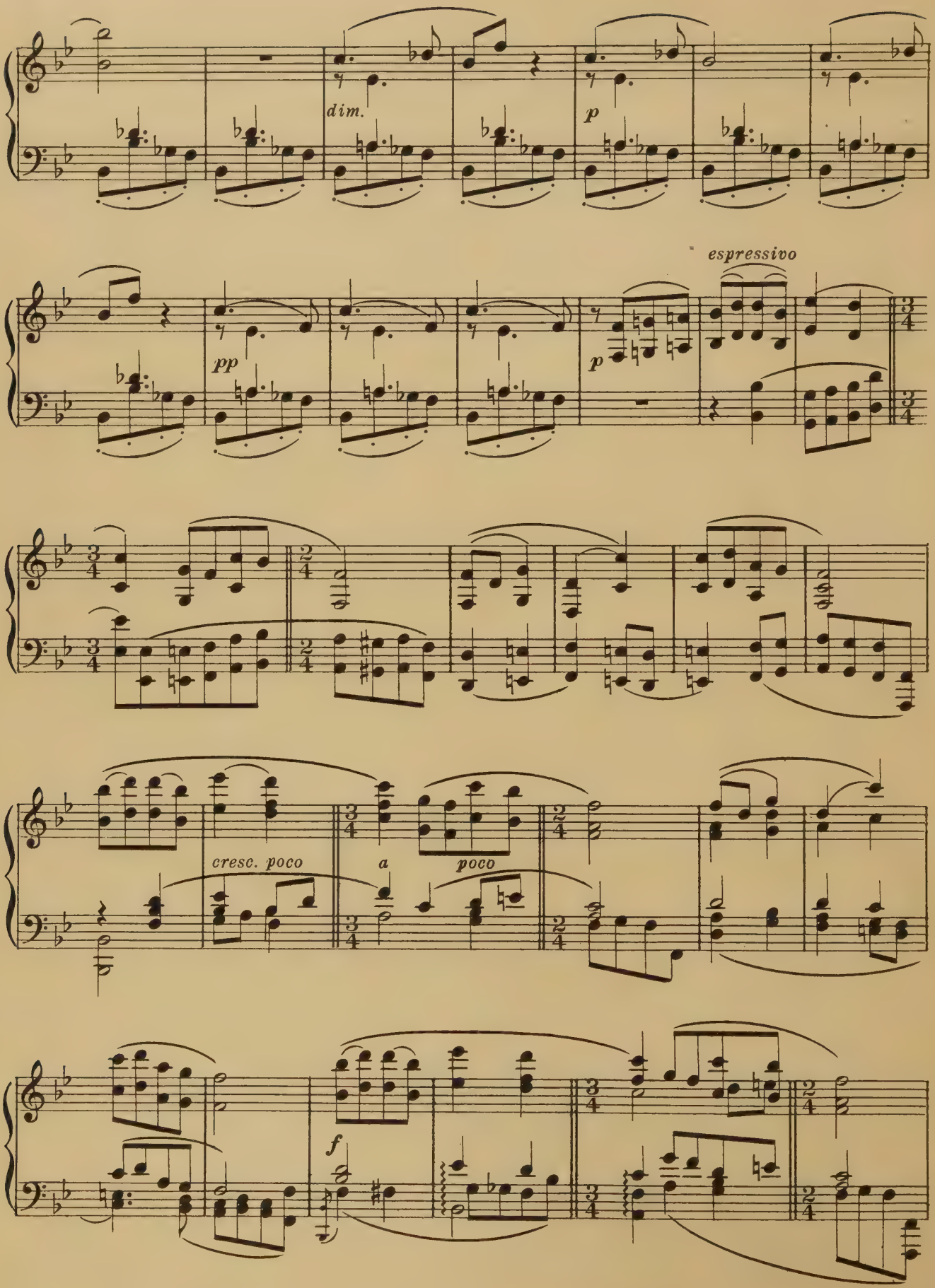
Andante Cantabile

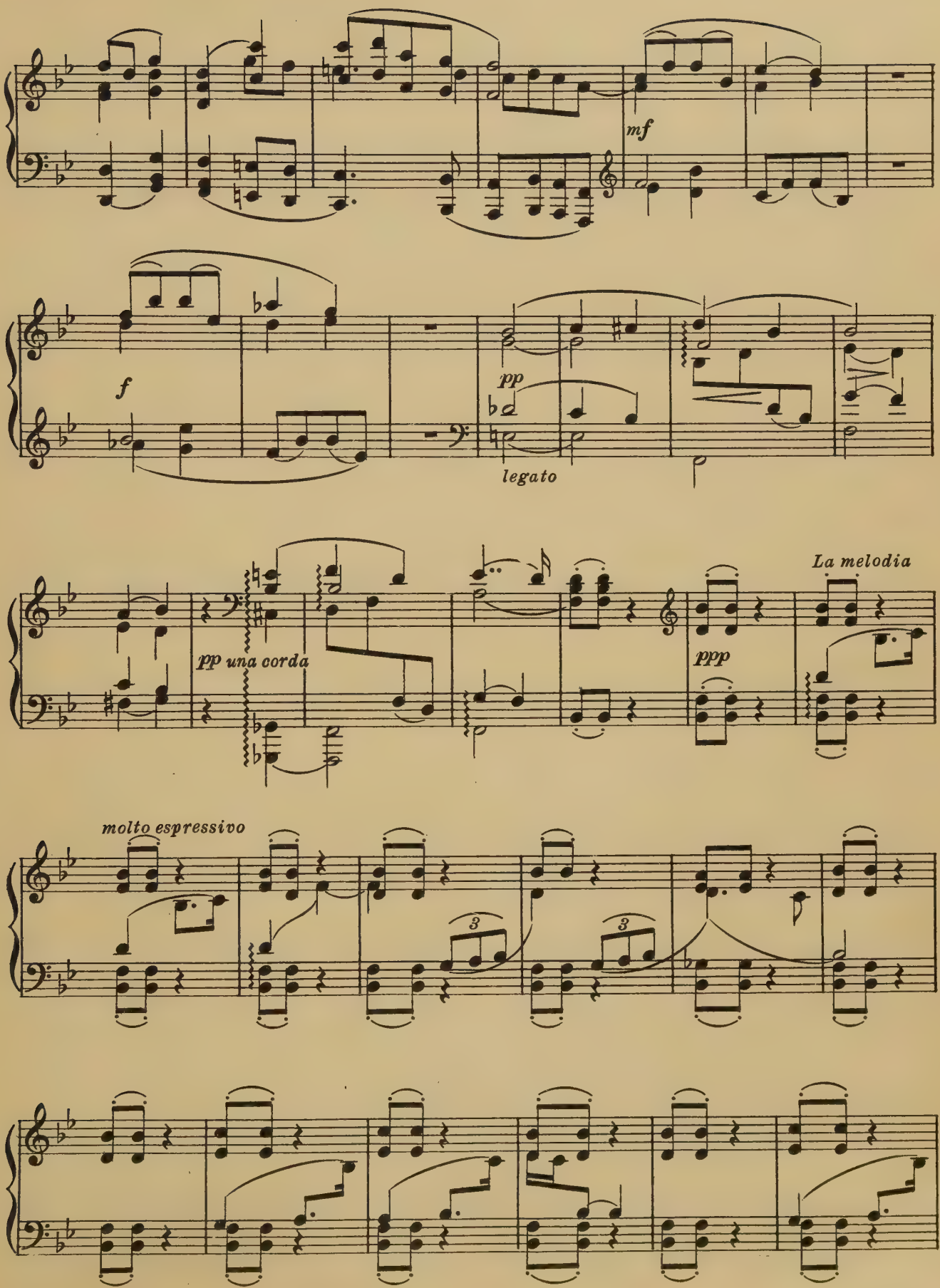
P. TSCHAIKOWSKY, Op. 11

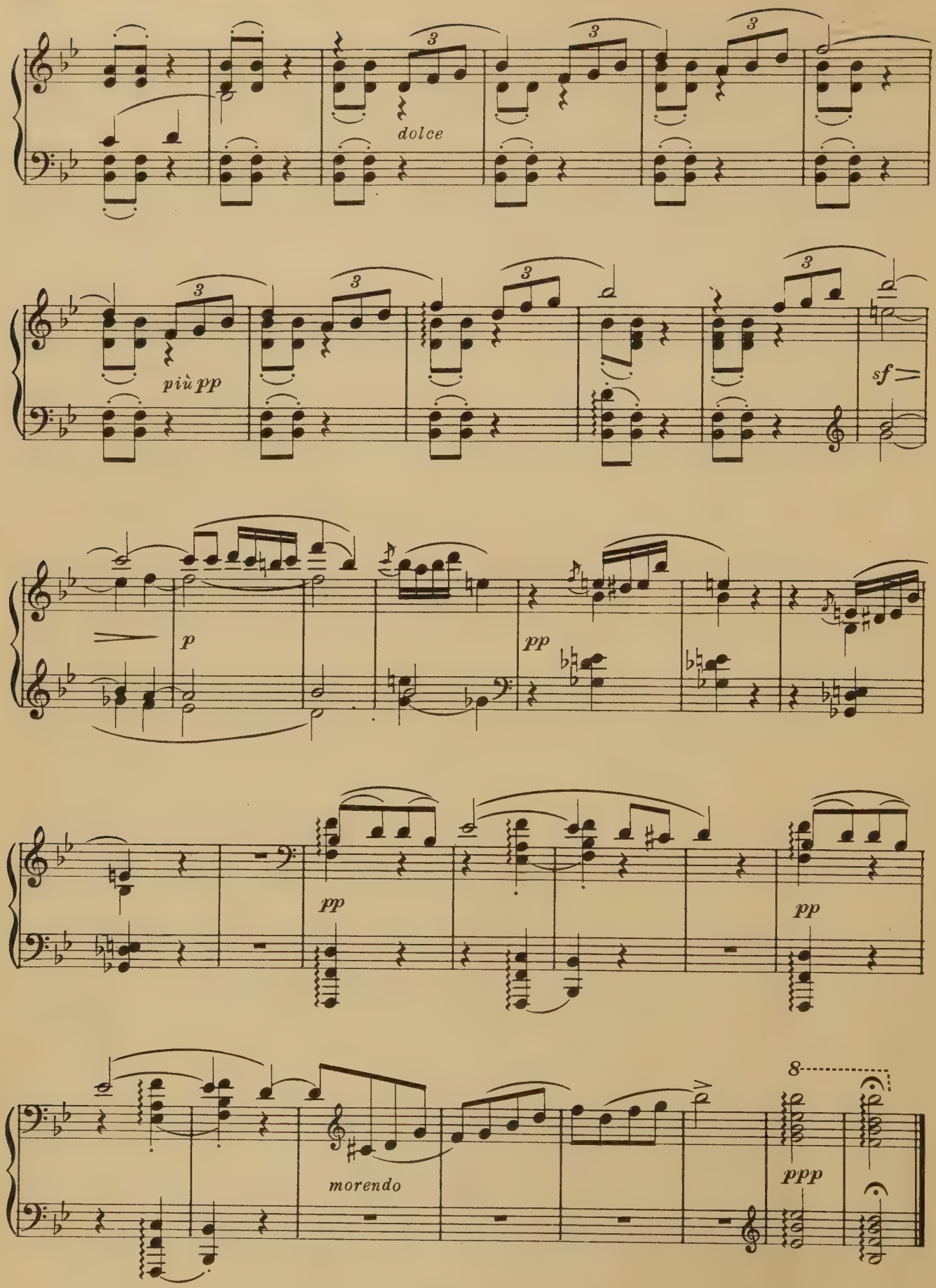



mf
R.H.
p
mf
R.H.
p
p
pp
p
cresc.
mf
3/4
2/4
p
dim.
pp una corda
mf
ppp


molto espressivo
mf


dim.
p
espressivo
pp
p
cresc. poco
a
poco
f

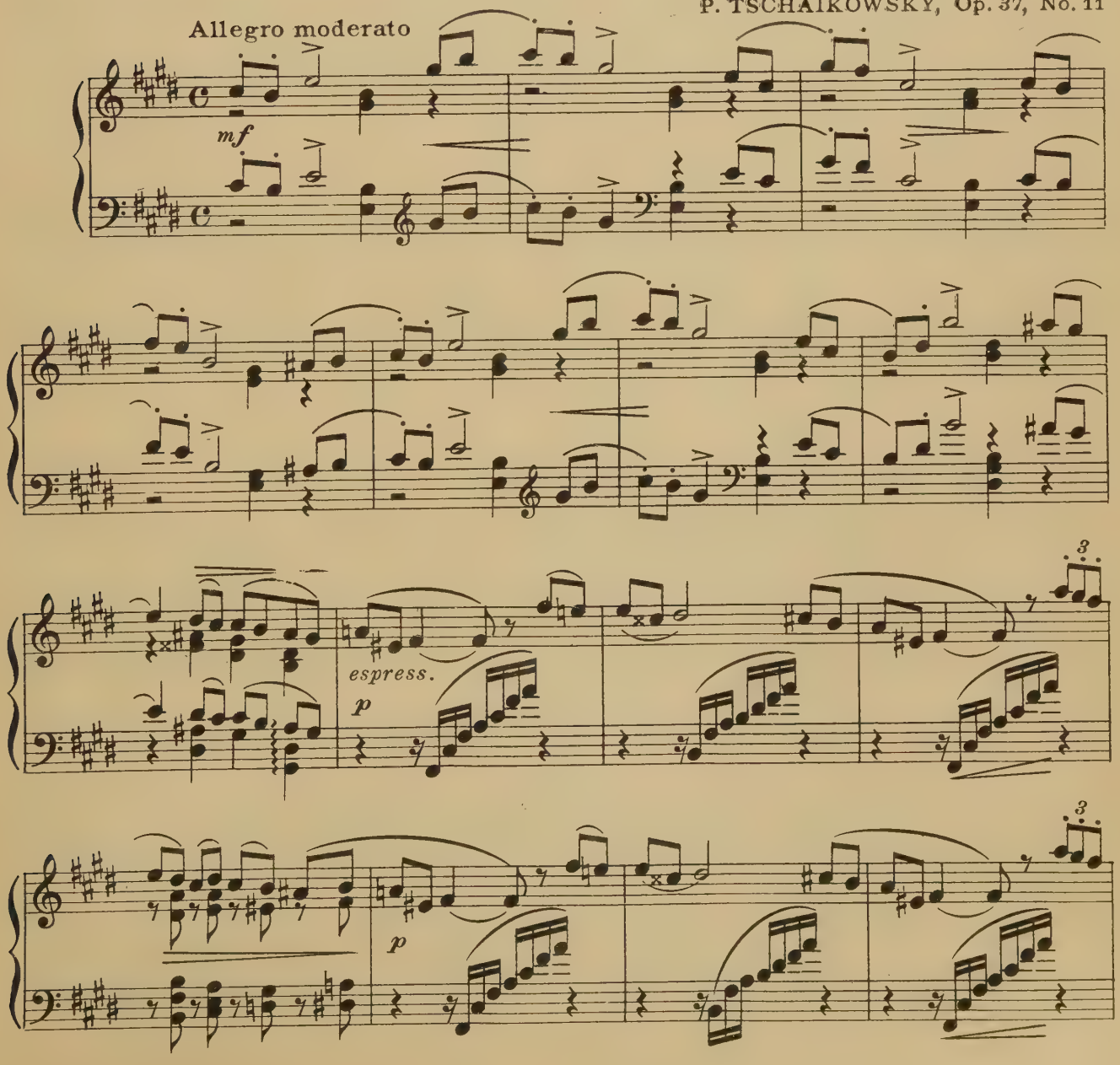

mf
f
pp
legato
pp una corda
La melodia
ppp
molto espressivo
3
3

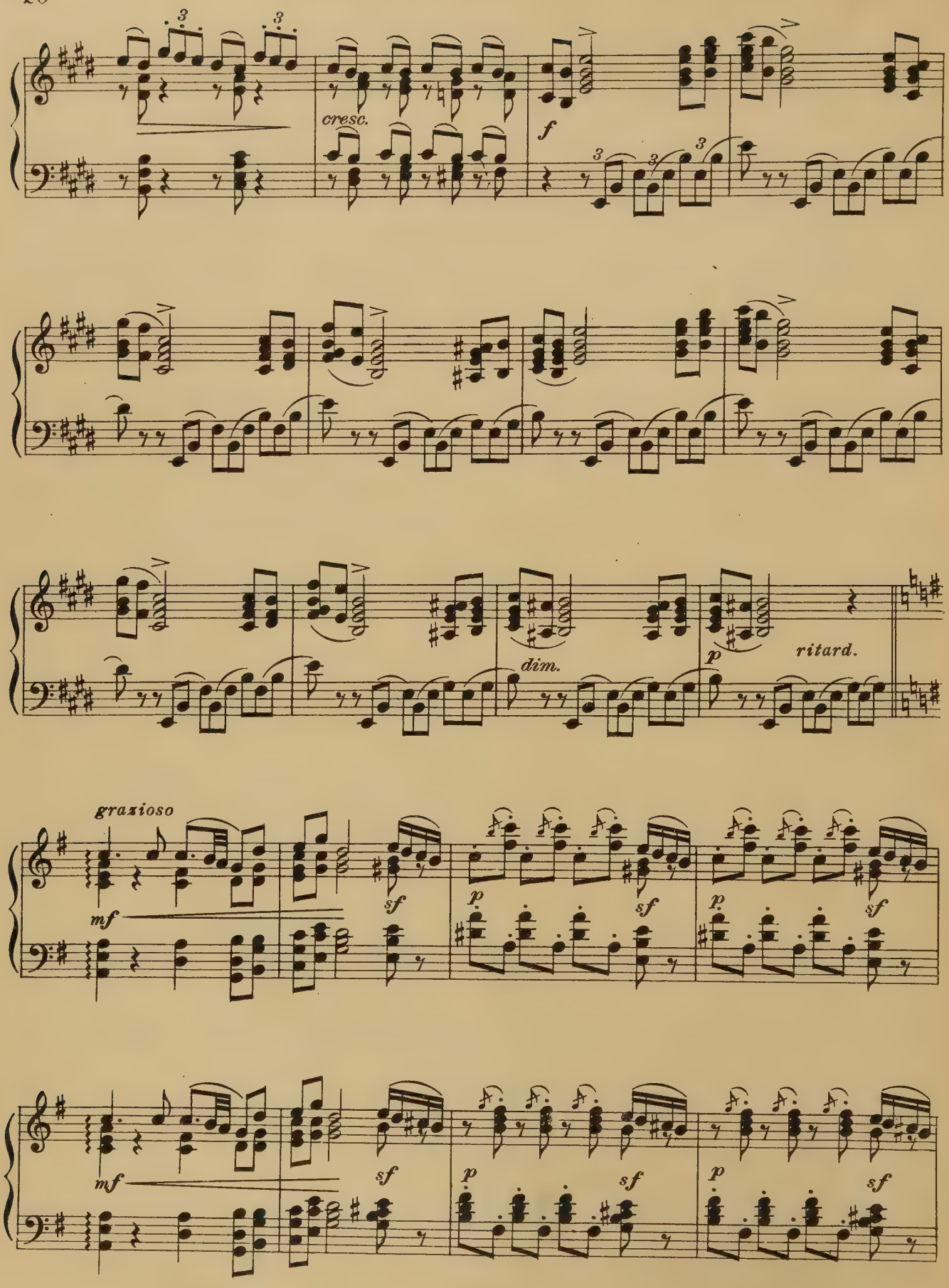

dolce
più pp
sf
p
pp
pp
pp
morendo
8
ppp

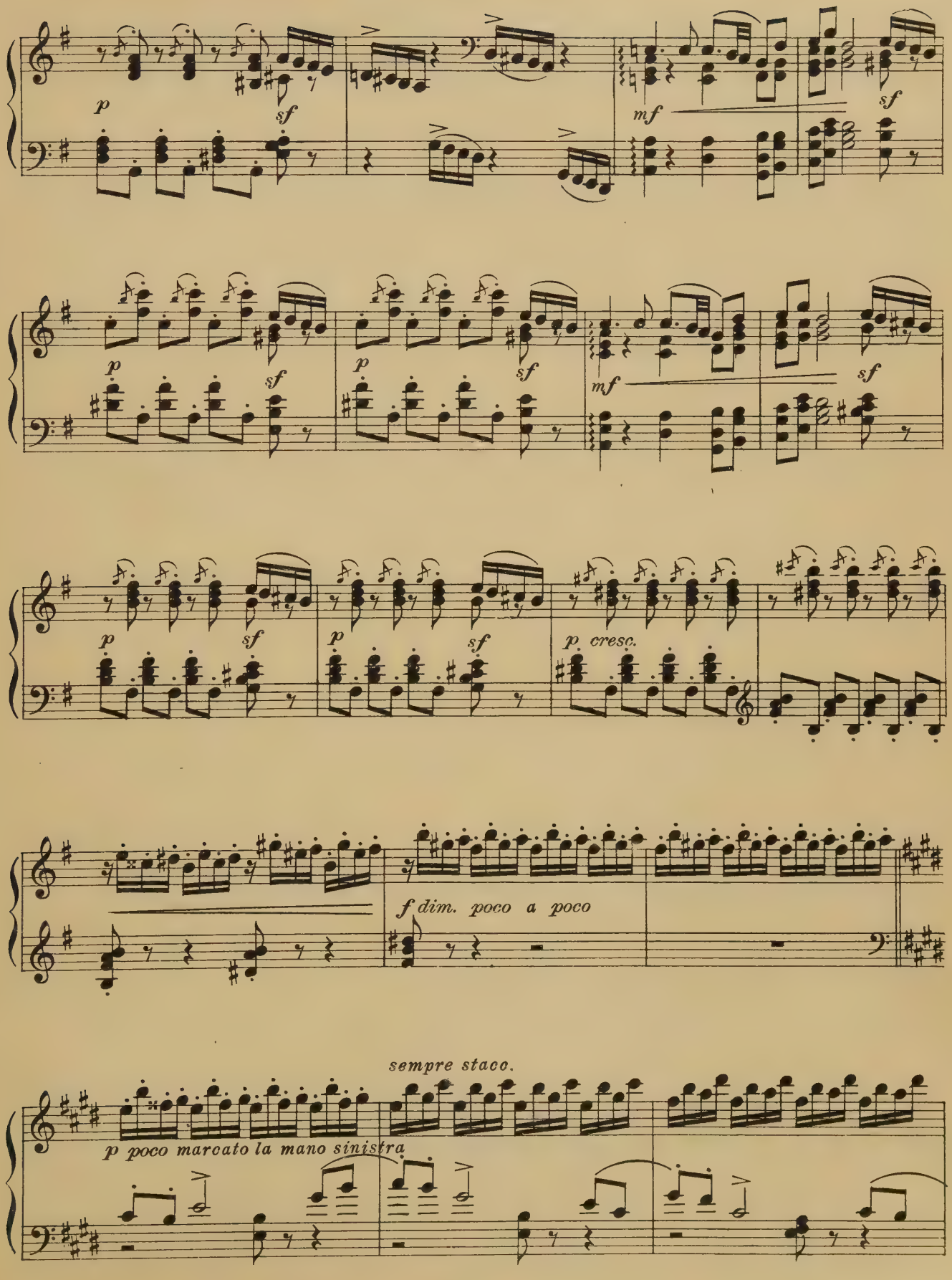
Tschaikowsky's likes and dislikes in regard to both classic composers and those contemporary with him were, as might be expected, somewhat startling. He was a passionate admirer of Mozart, but regarded Haydn as a mechanician; he was actually bored by the works of Bach, and he looked upon Chopin as a composer of neurasthenic tendencies; he venerated Beethoven but deprecated the trend toward hero worship; he was a great admirer of Schumann and Saint-Saëns, but he could see nothing in the works of Brahms or Gounod; he was impressed by much in the compositions of Wagner, but expressed the greatest distaste for his overweening conceit; the works of many contemporary Russian composers - Glinka, Rimsky-Korsakow, Liadow, Glazanouw - also appealed to him, although he was not a thorough believer in or follower of the national school of composition, which went so far as to disparage any composition which was not essentially Russian in character, rhythm and harmony. That he could compose in the Russian idiom is quite apparent in the piano piece entitled "Troika" (Sleigh-ride) which follows:

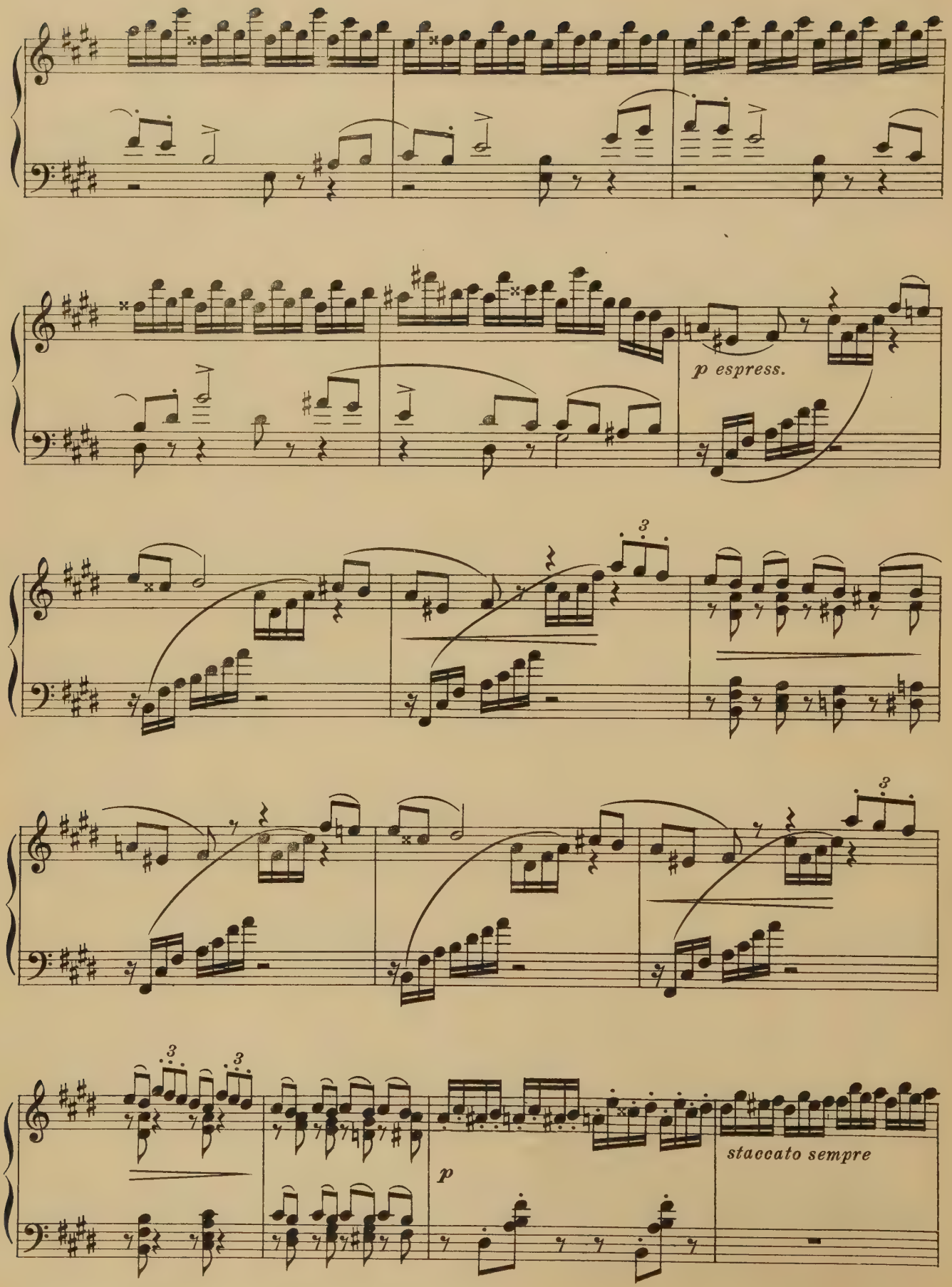
Troika

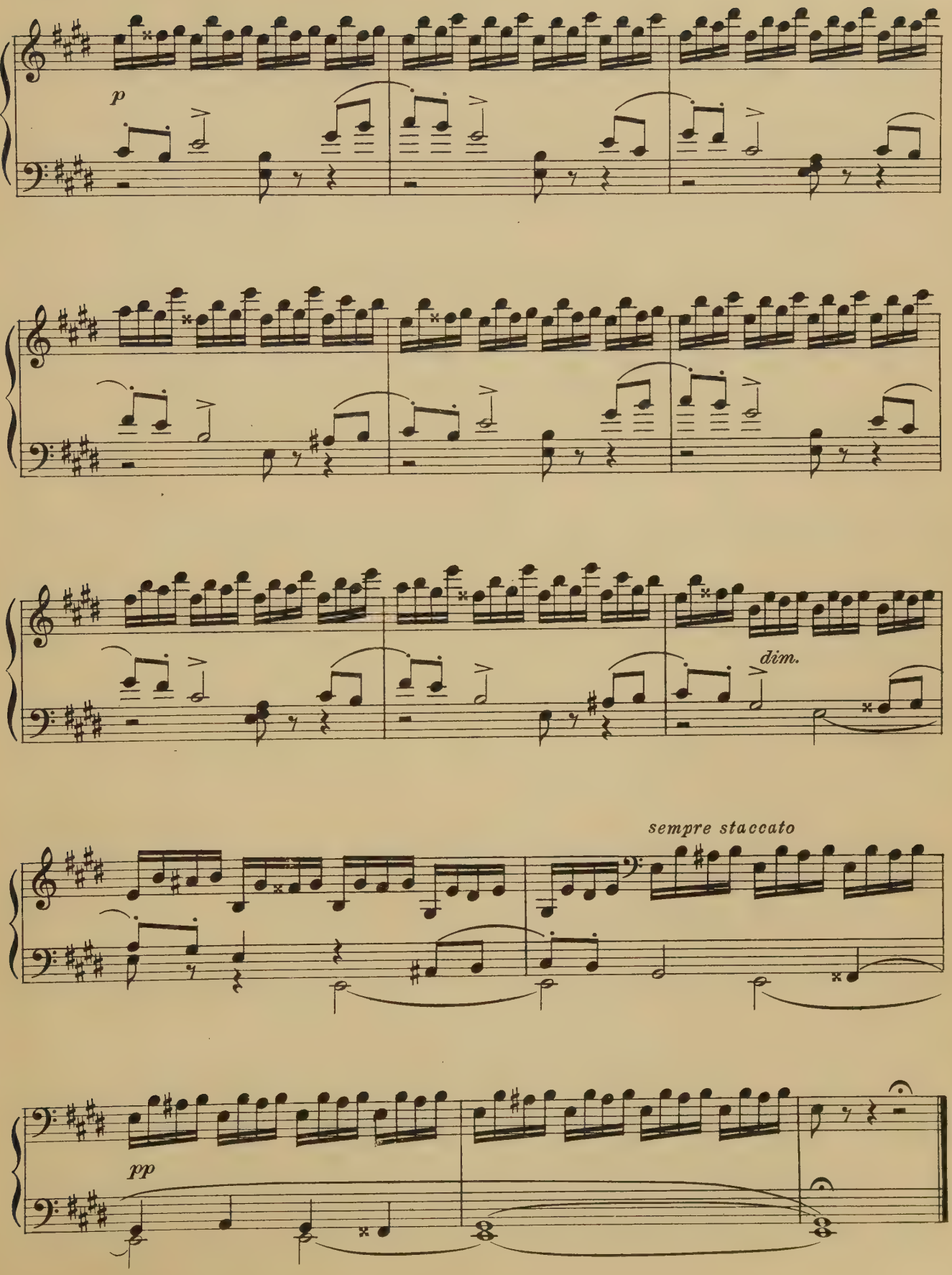
P. TSCHAIKOWSKY, Op. 37, No. 11




cresc.
f
dim.
p
ritard.
grazioso
mf
sf
p
sf
p
sf
mf
sf
p
sf
p
sf

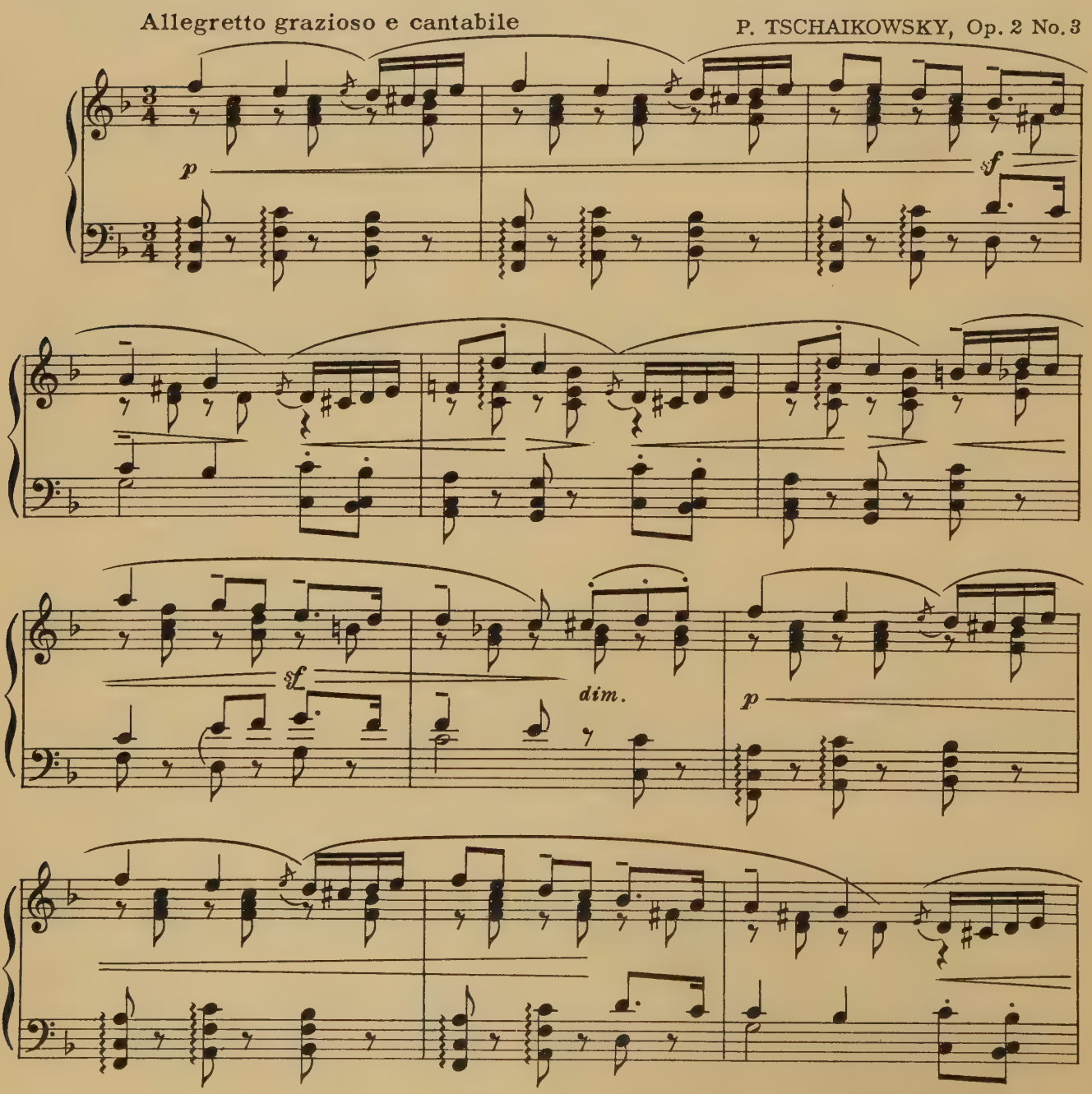

p
sf
mf
sf
p
sf
p
sf
mf
sf
p
sf
p
sf
p. cresc.
f dim. poco a poco
sempre staco.
p poco marcato la mano sinistra

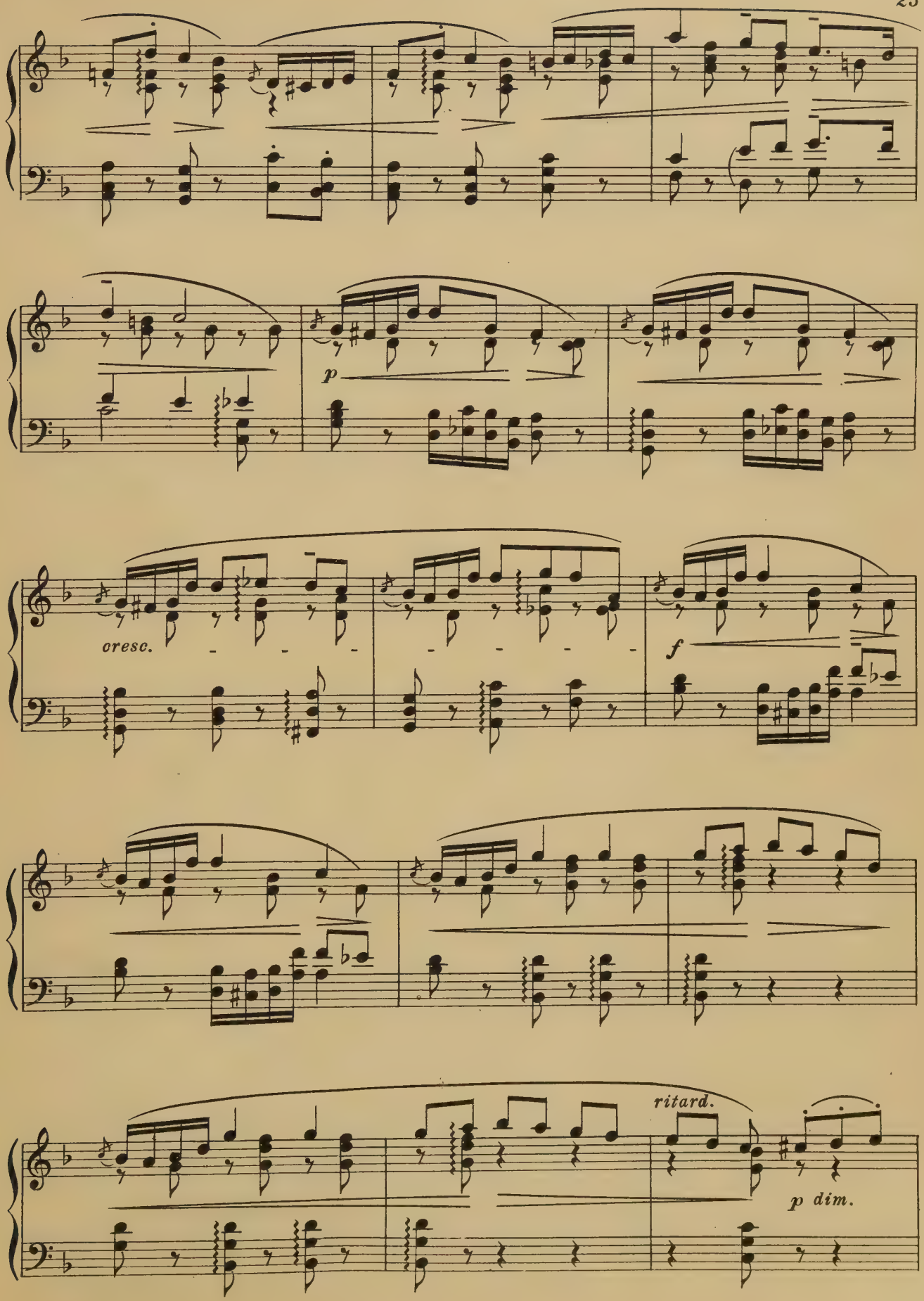

p espress.
staccato sempre
p

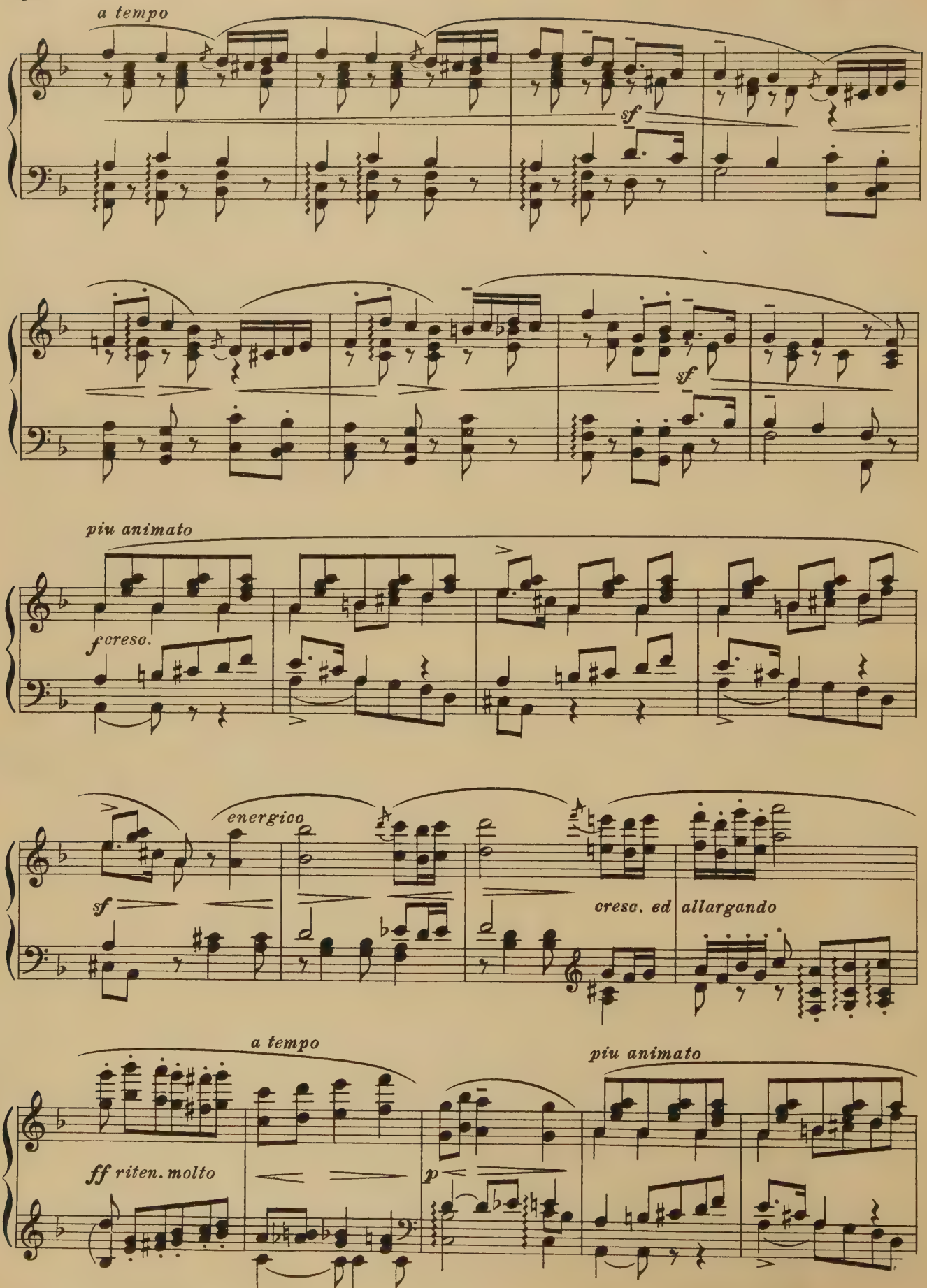

p
dim.
sempre staccato
pp

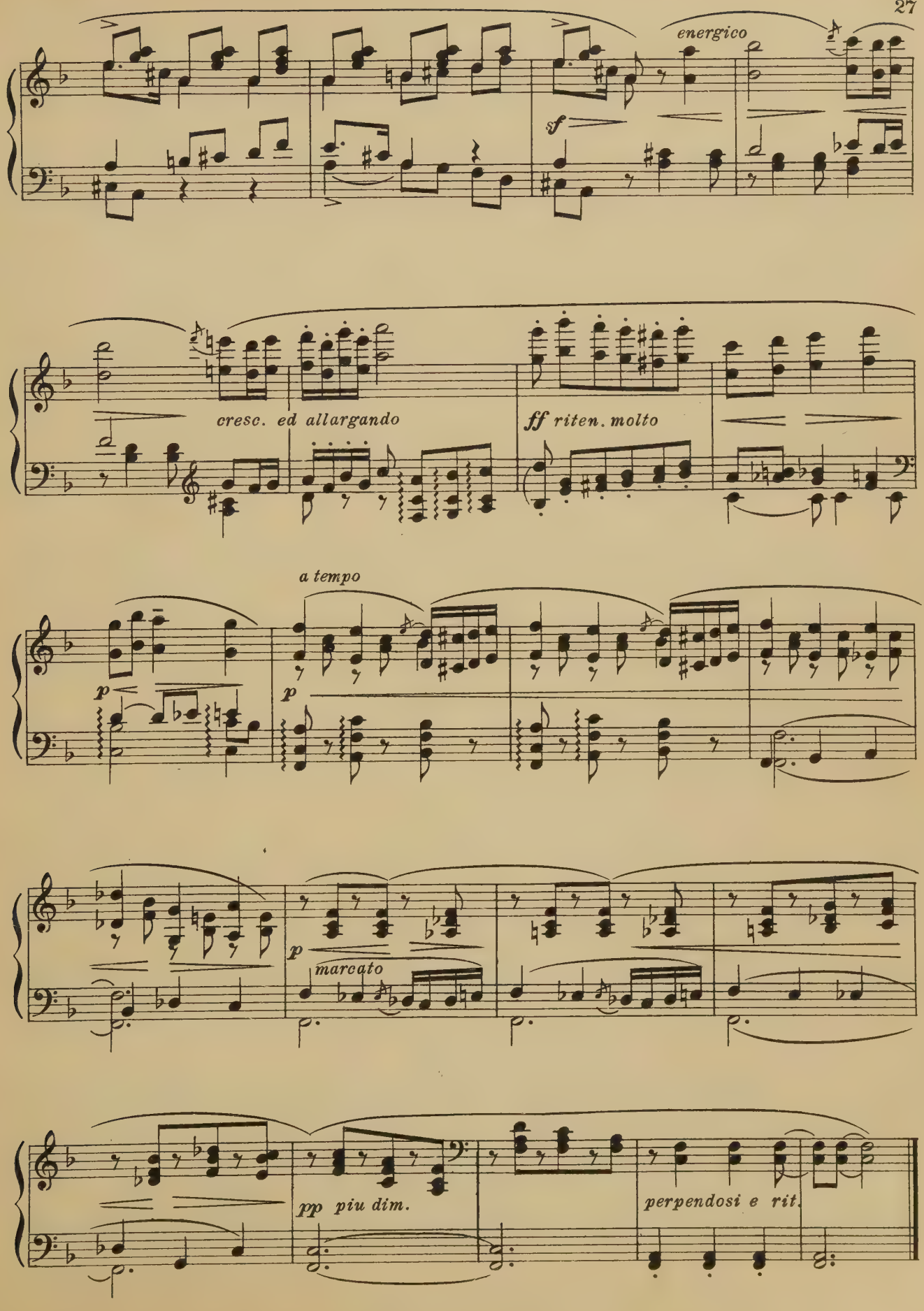
In the summer of 1867 Tschaikowsky felt suddenly impelled to take a trip to Finland with his brother Modeste. In his early as well as later days, he had little conception of the value of money, and although equipped with only about a hundred roubles, the two went about enjoying themselves until only enough money was left to take them to Hapsal, a summer resort at which their sister was temporarily residing. It was here that Tschaikowsky wrote the famous "Chant Sans Paroles", Op. 2, No. 3, one of a set of three pieces entitled "Souvenir de Hapsal", and one of his most melodious and gracefully conceived piano pieces. It achieved enormous popularity - so much so that the original publisher issued it in no less than seventeen different arrangements for all kinds of instruments:

Chant Sans Paroles




p
cresc.
f
ritard.
p dim.

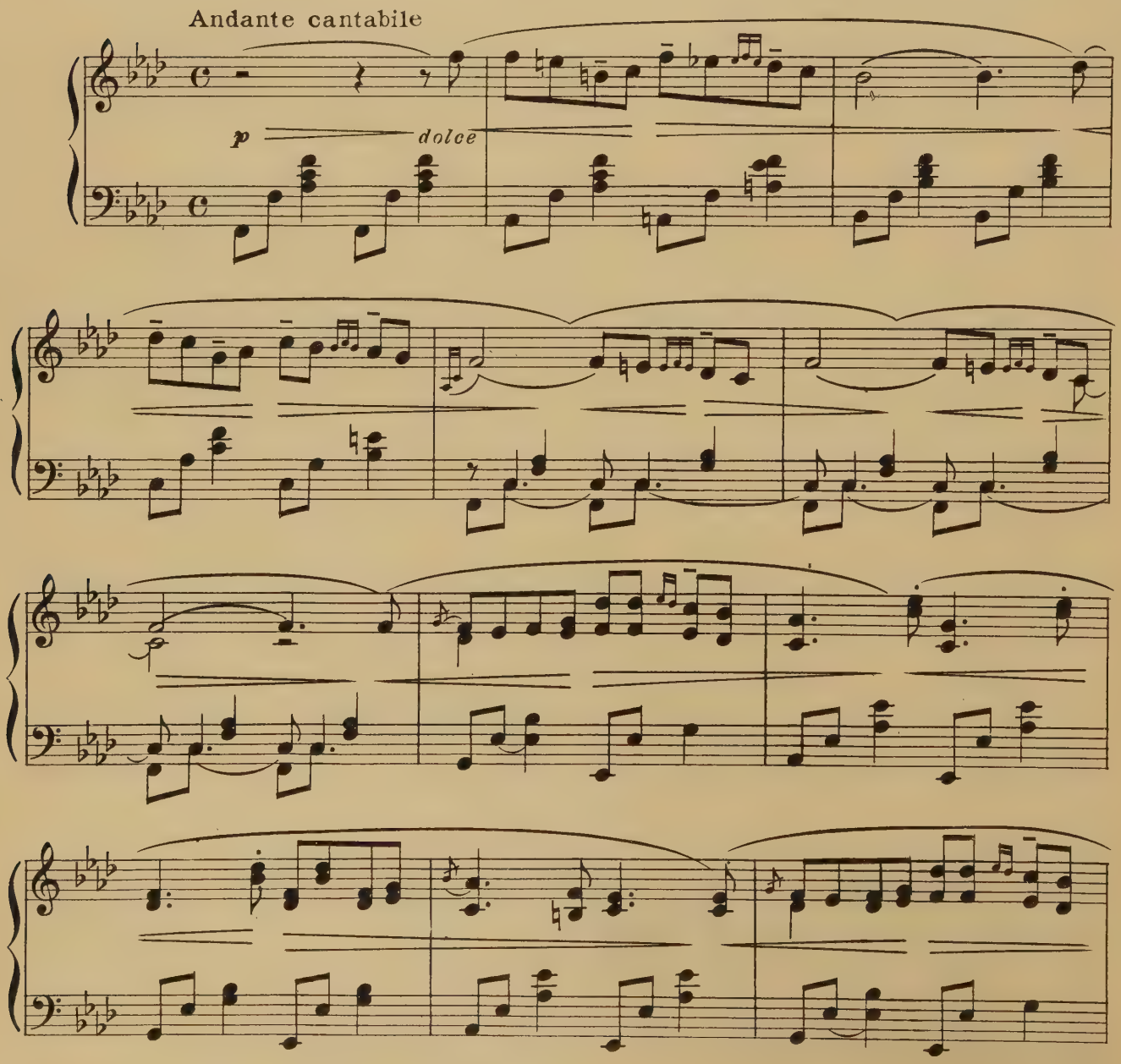

a tempo
sf
sf
piu animato
f cresc.
energico
sf
cresc. ed allargando
a tempo
ff riten. molto
p
piu animato

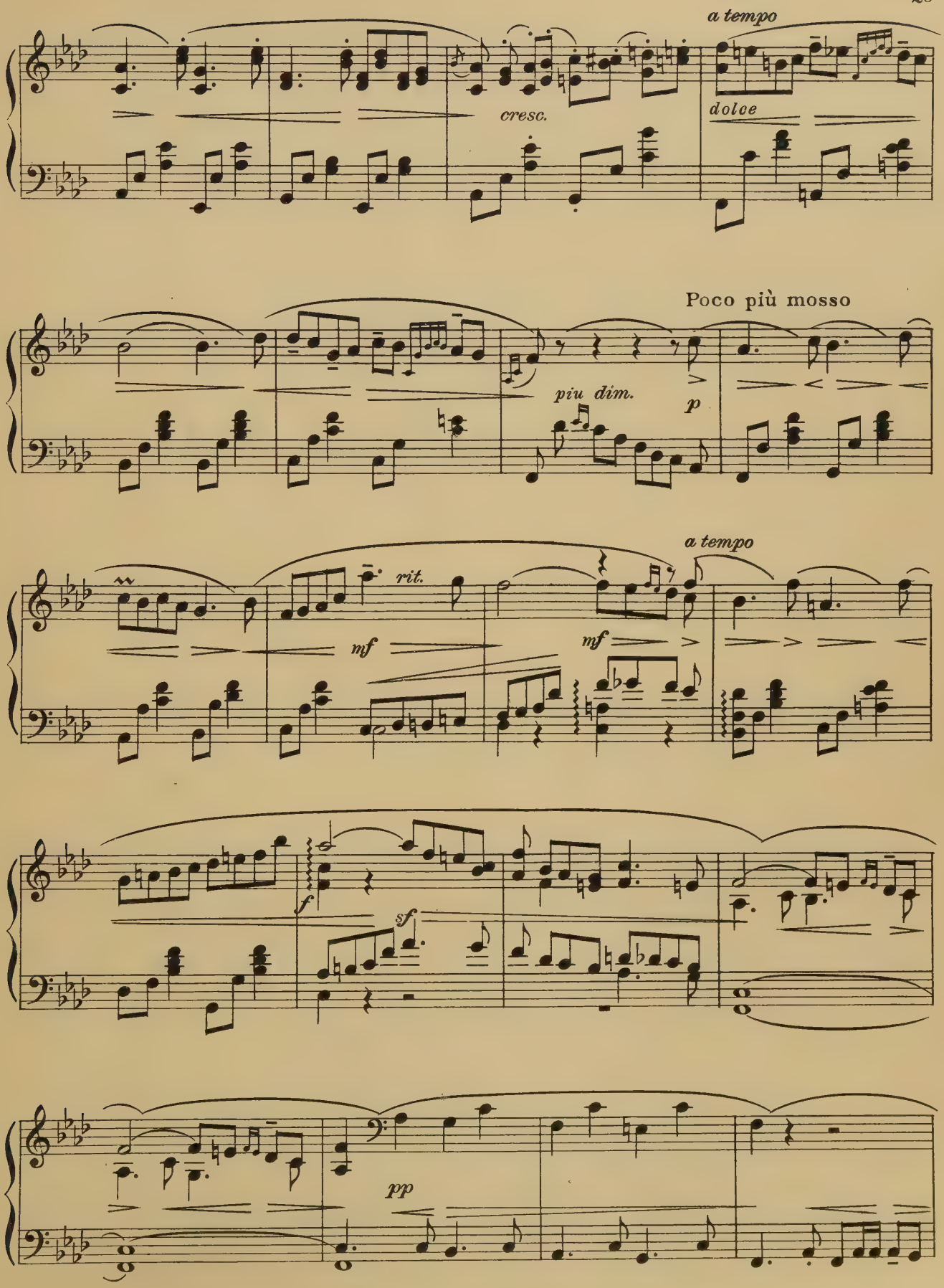

energico
sf
cresc. ed allargando
ff riten. molto
a tempo
p
p
p
marcato
pp piu dim.
perpendosi e rit.

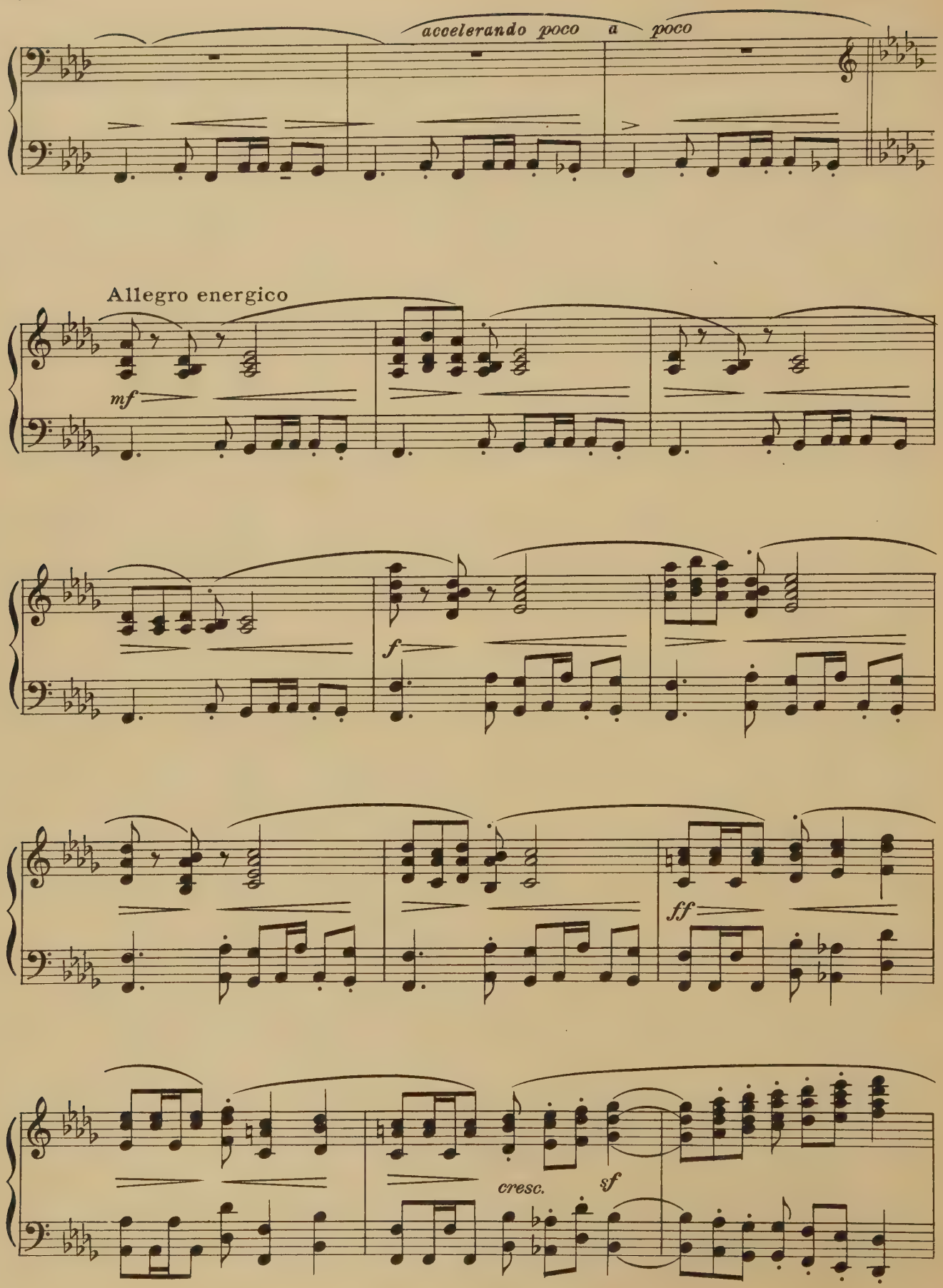
In connection with the famous Romance Op. 5, with its passionate melodic character, it is interesting to recall Tschaikowsky's meeting with the great German classicist Brahms, with whom he became acquainted through the Russian violinist, Adolf Brodsky. His impression of Brahms as a man was extremely favorable, but he afterwards expressed his inability to understand the music written by the German master in the following words; "There is something dry, cold, vague, and nebulous in the music of this master which is repellant to Russian hearts. From our point of view Brahms does not possess melodic invention. His musical ideas never speak to the point; hardly have we heard an allusion to some tangible melodic phrase, than it disappears in a whirlpool of almost unmeaning harmonic progressions and modulations." It is interesting also to note that Brahms likewise was in no way attracted to the passionate utterances of Tschaikowsky's orchestral compositions.

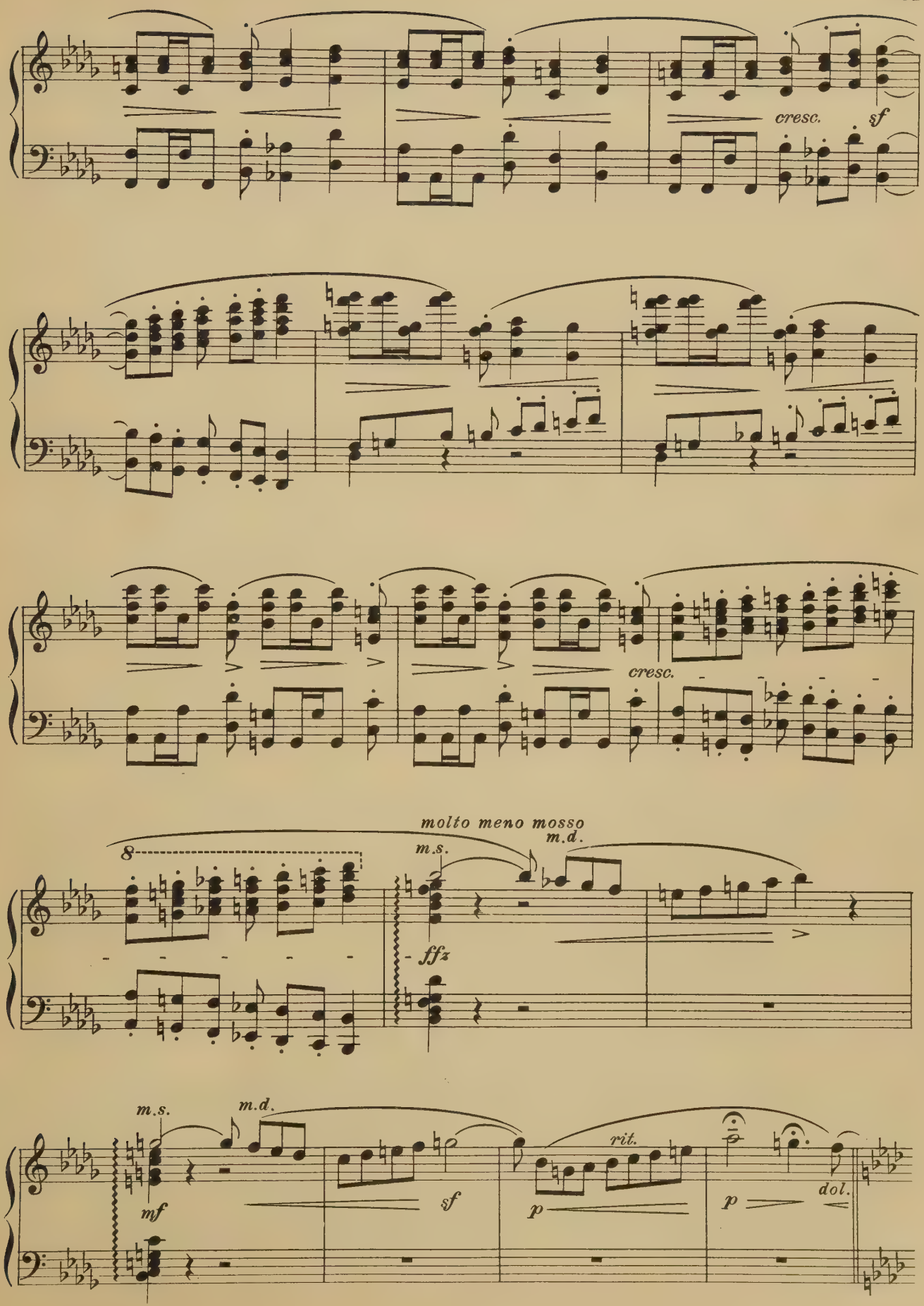
Romance

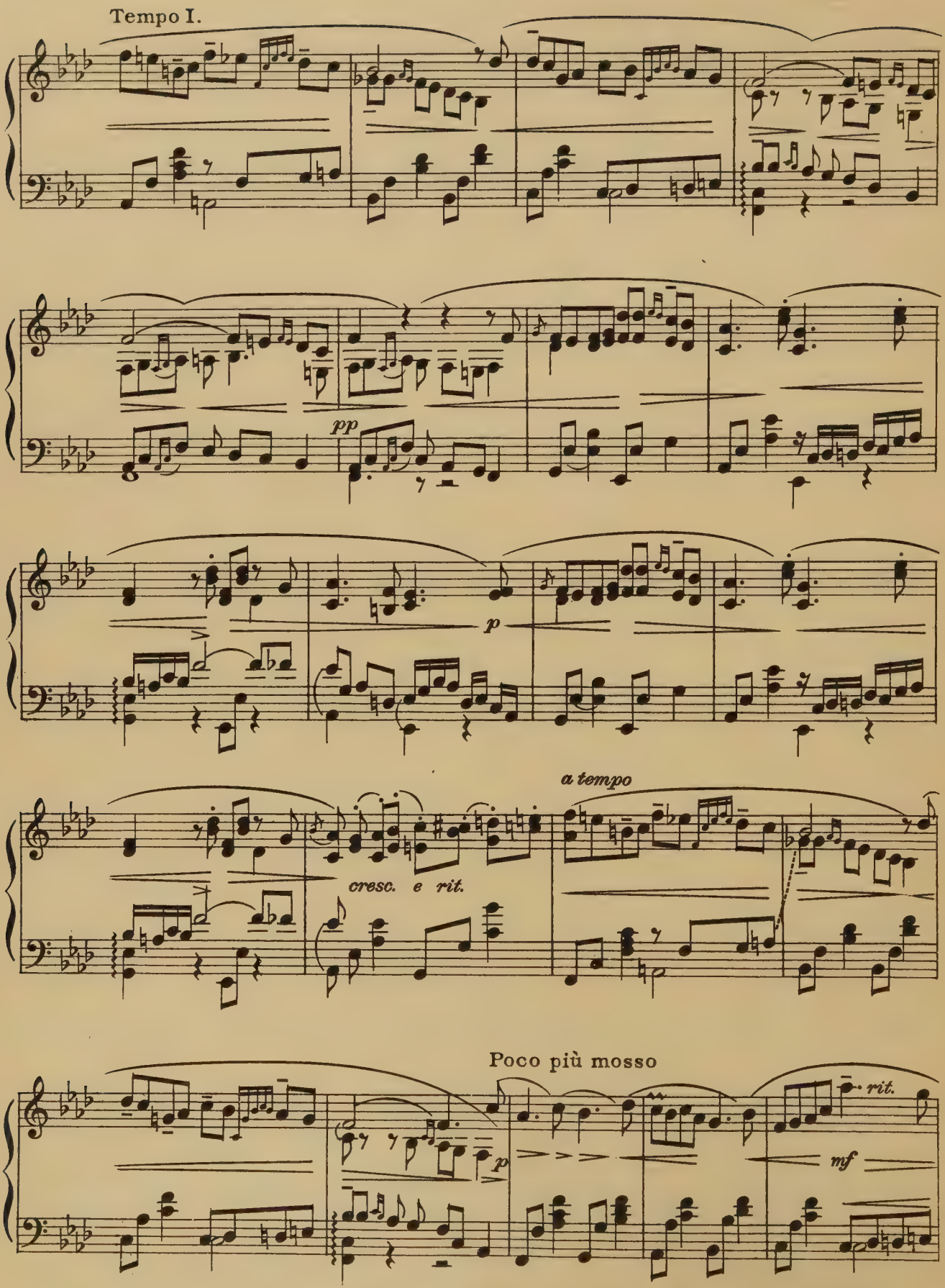
P. TSCHAIKOWKSY, Op. 5

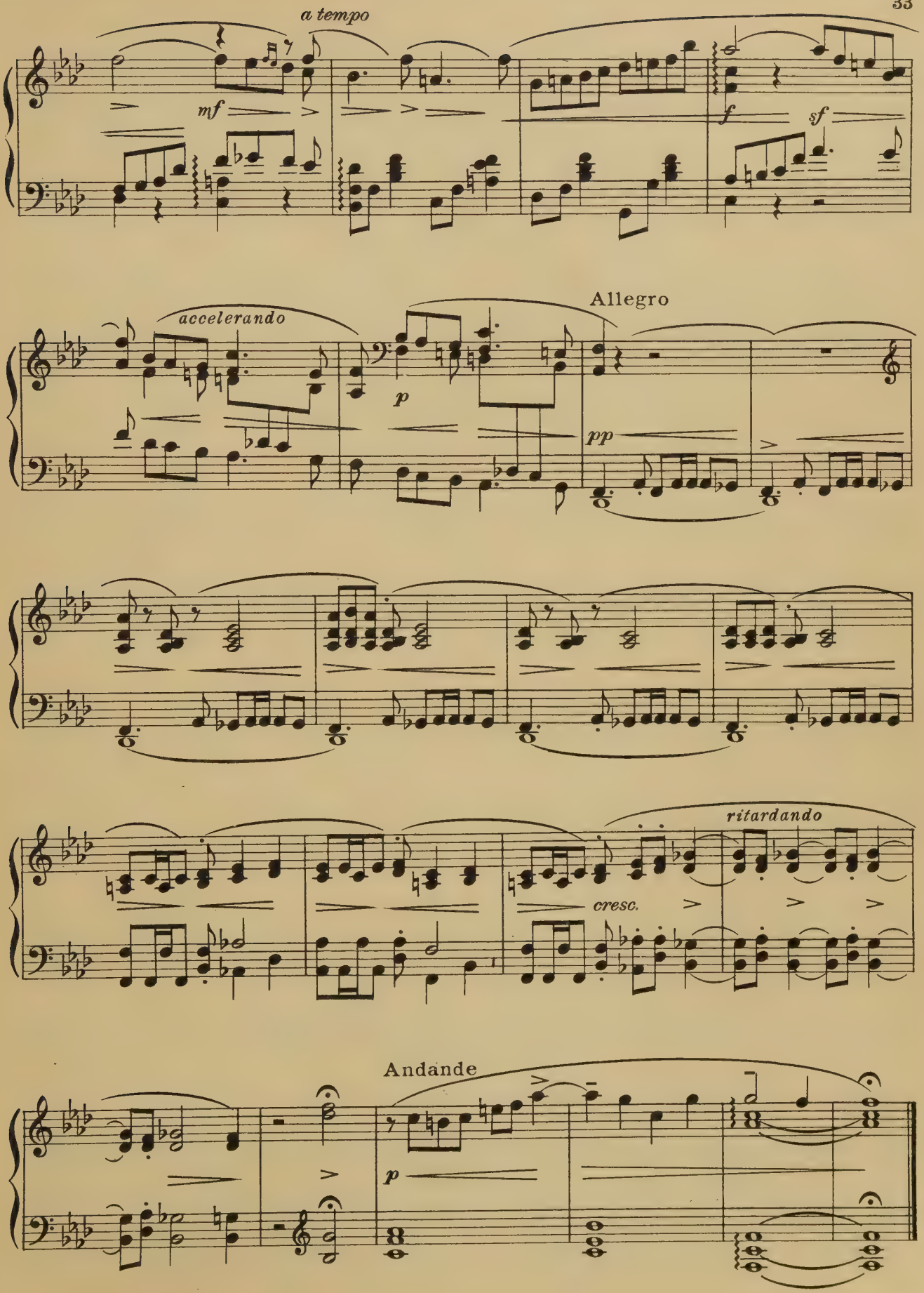



a tempo
cresc.
dolce
Poco più mosso
piu dim.
p
a tempo
rit.
mf
mf
f
sf
pp


accelerando poco a poco
Allegro energico
mf
f
ff
cresc.
sf


cresc.
sf
cresc.
molto meno mosso
m.d.
m.s.
8
ffz
m.s.
m.d.
mf
sf
rit.
p
p
dol.


Tempo I.
pp
p
a tempo
cresc. e rit.
Poco più mosso
p
rit.
mf

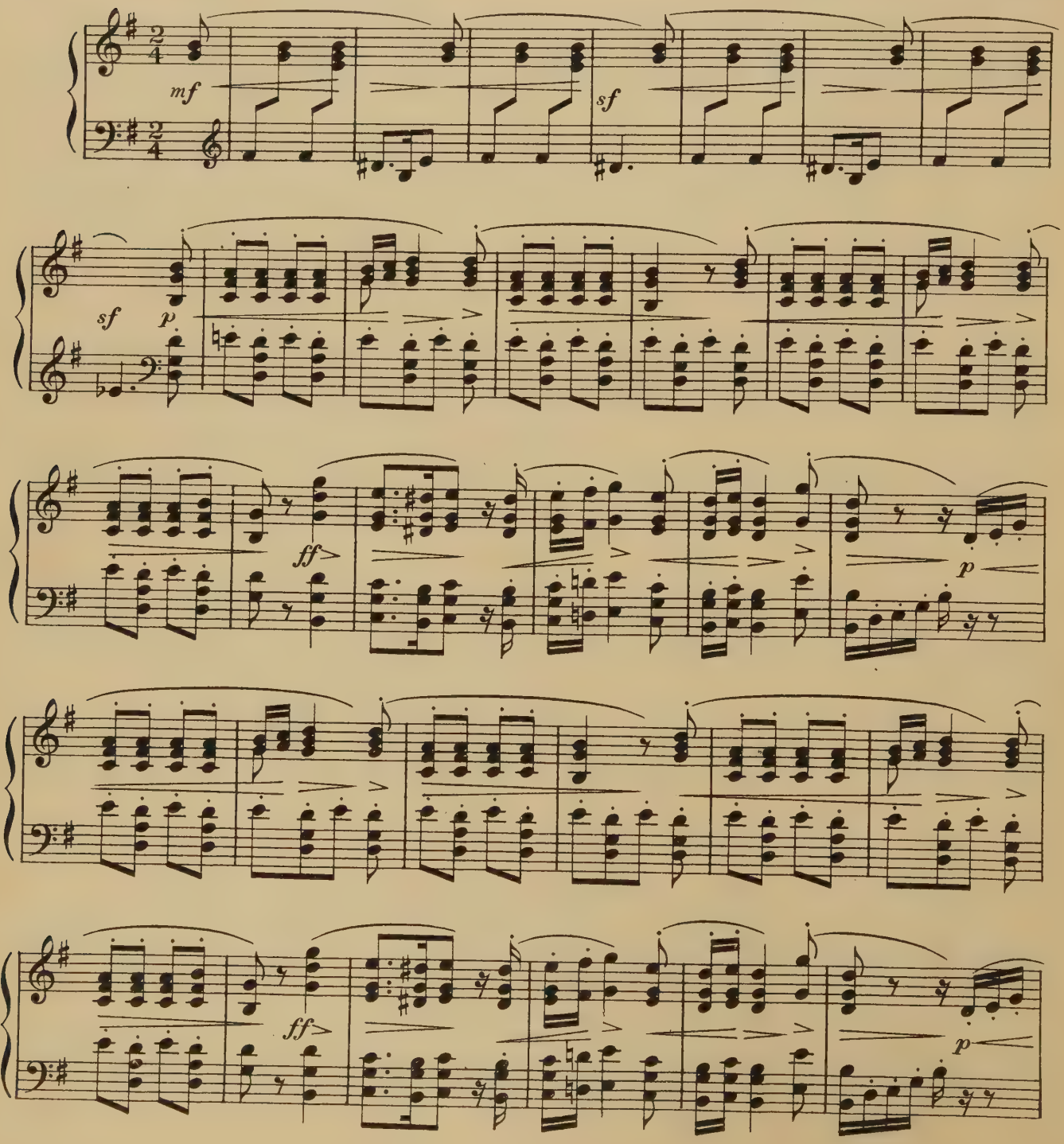

a tempo
mf
f
sf
accelerando
Allegro
p
pp
ritardando
cresc.
Andande
p

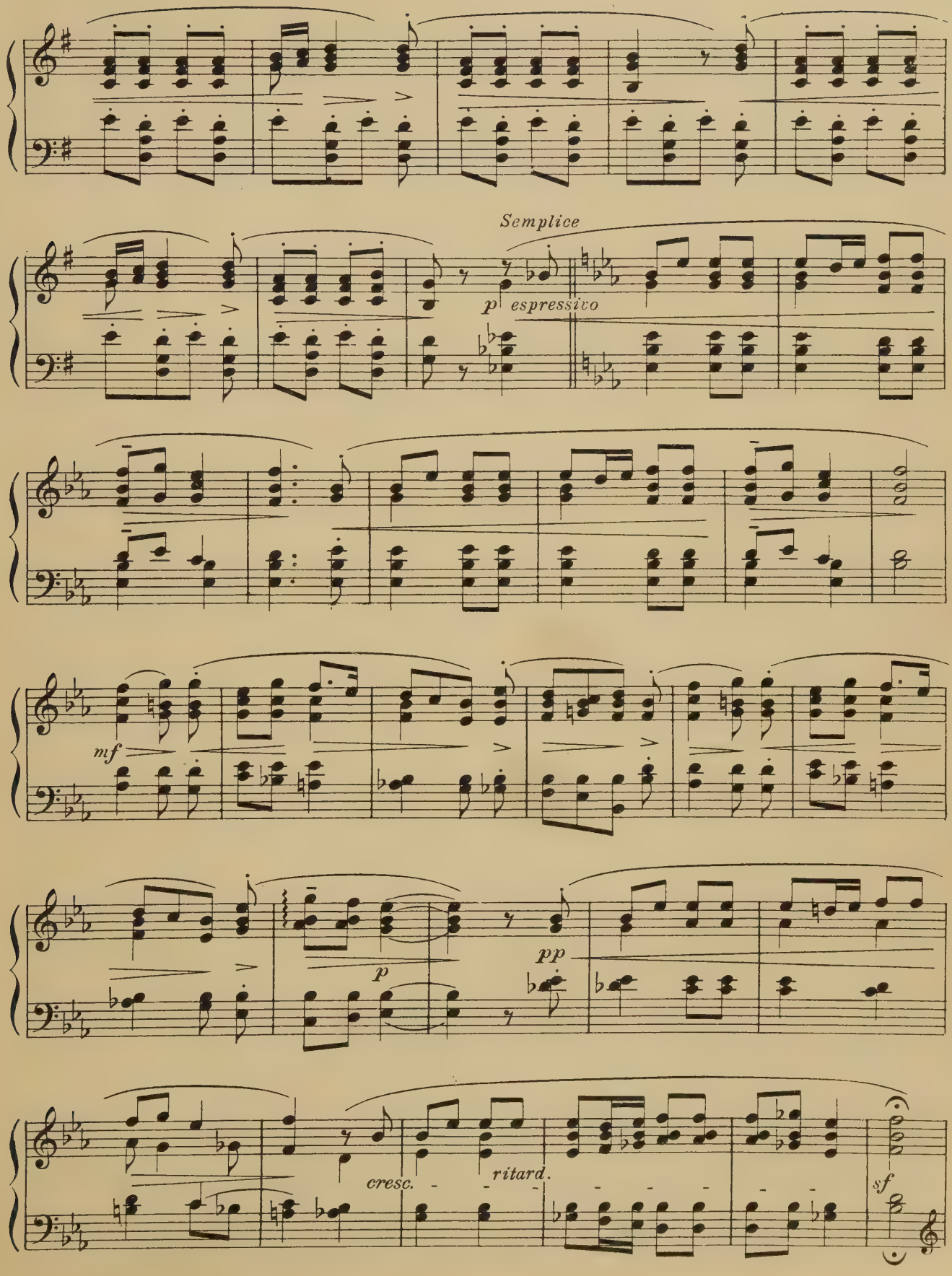
It was not until he was considerably over twenty years of age that Tschaikowsky entertained any idea of taking up the serious study of music — as a matter of fact, after he was graduated from the Law School in 1859, he became a minor official in the Ministry of Justice, a position which he appears never to have taken seriously. A story is current that, when sent from one office of the Ministry to another with an important document, he stopped to talk with a friend, and, having a habit of chewing scraps of paper, he unconsciously mutilated the greater part of the document. How he came out of the predicament has never been explained. The "Humoresque," Op. 10, which follows reveals Tschaikowsky's peculiar ability to write fanciful music at will. The second section of this characteristic piece is supposed to be founded on a popular French folk melody:

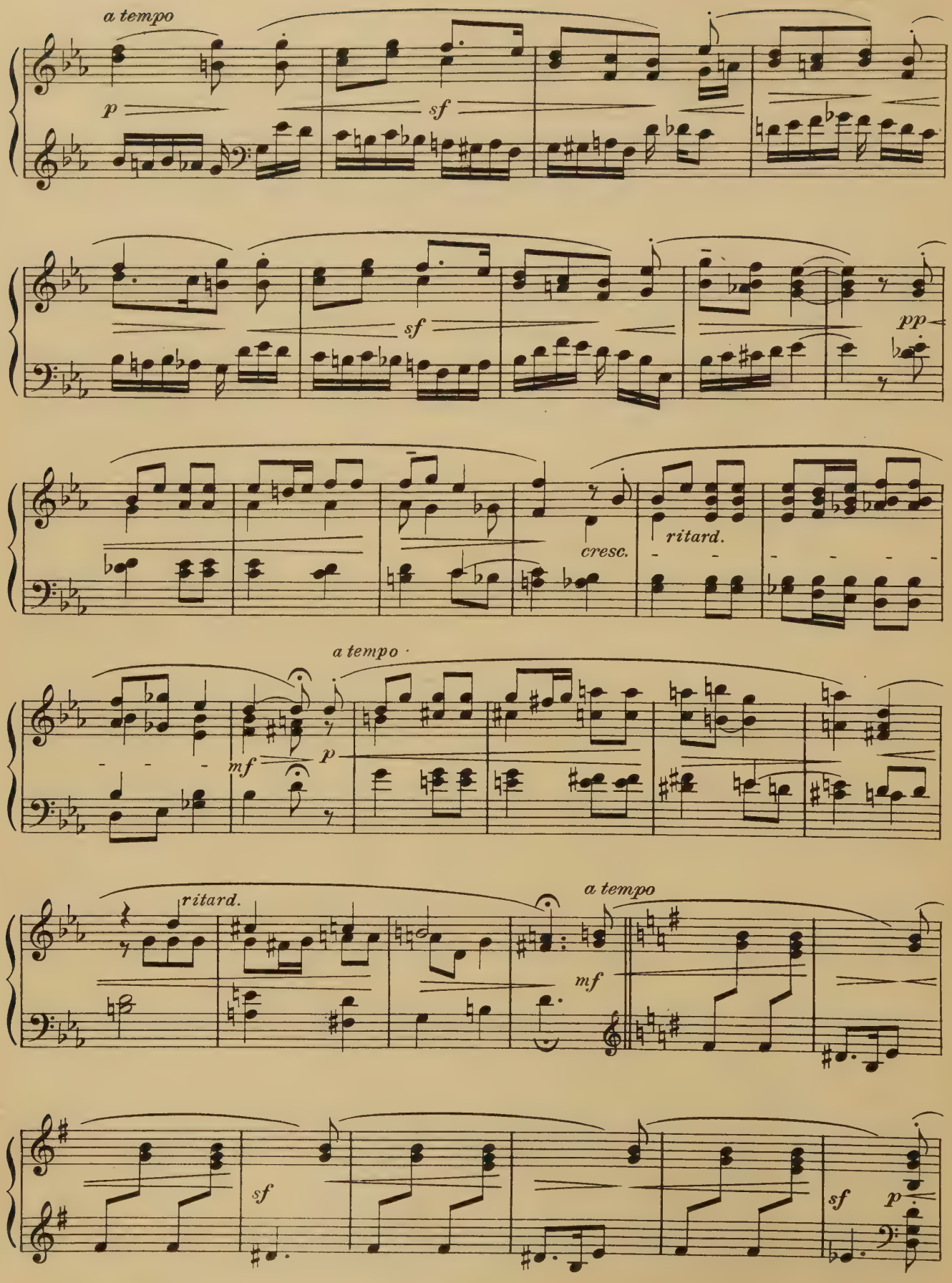
Humoreske

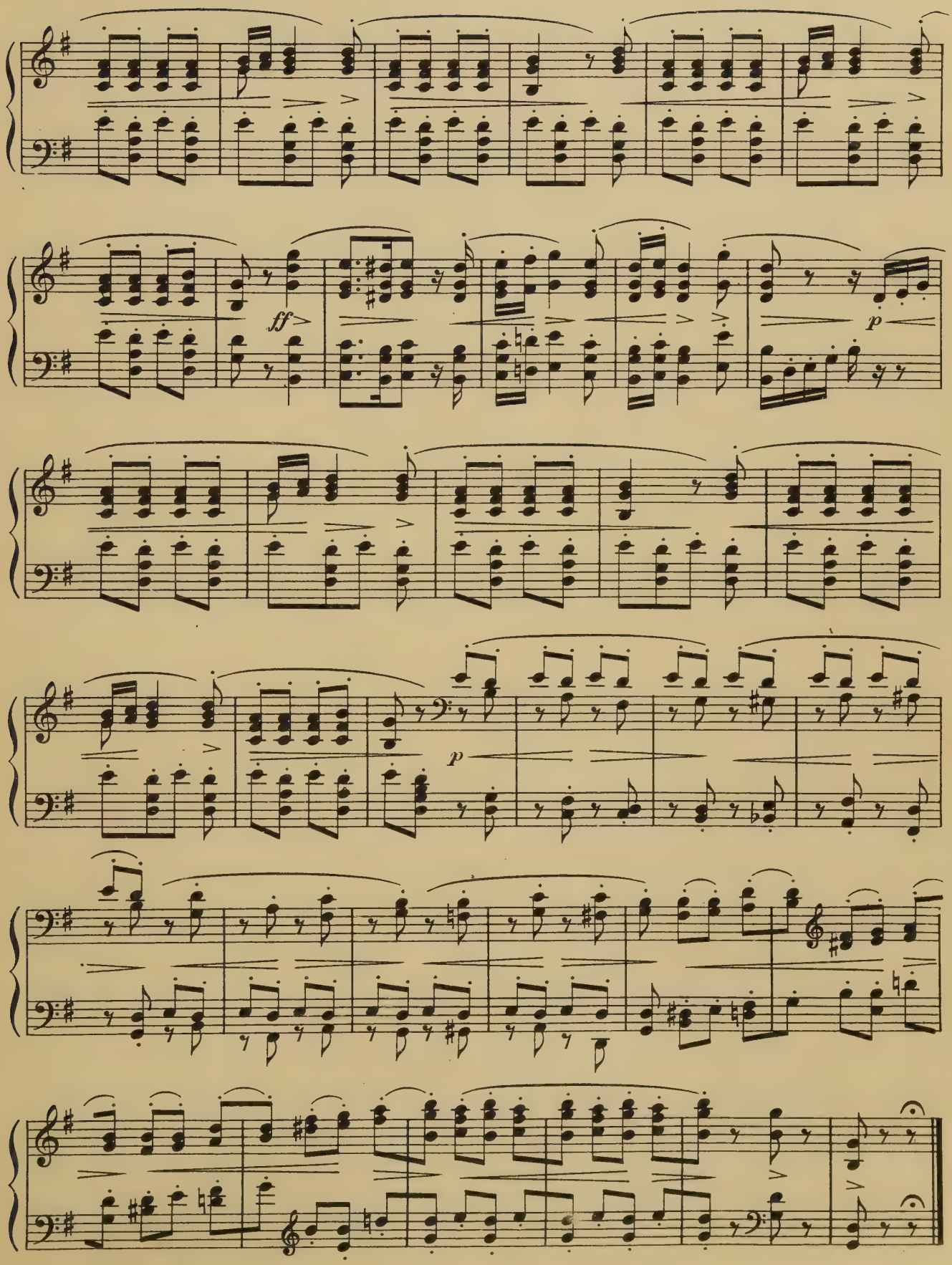
Allegretto scherzando

P. TSCHAIKOWSKY, Op. 10, №2




Semplice
p espressivo
mf
p
pp
cresc.
ritard.
sf

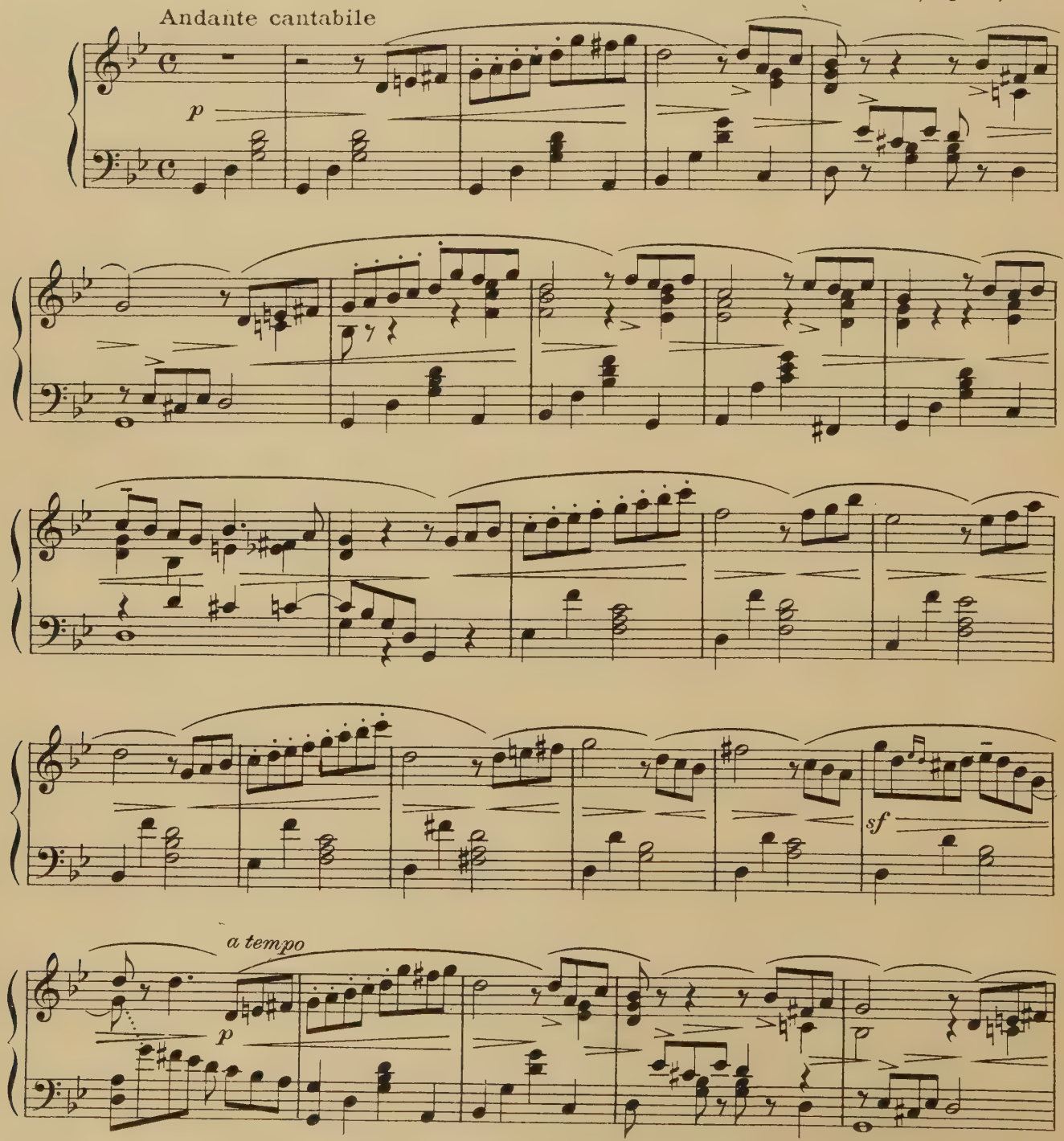

a tempo
p
sf
sf
pp
cresc.
ritard.
a tempo
mf
p
ritard.
a tempo
mf
sf
sf
p

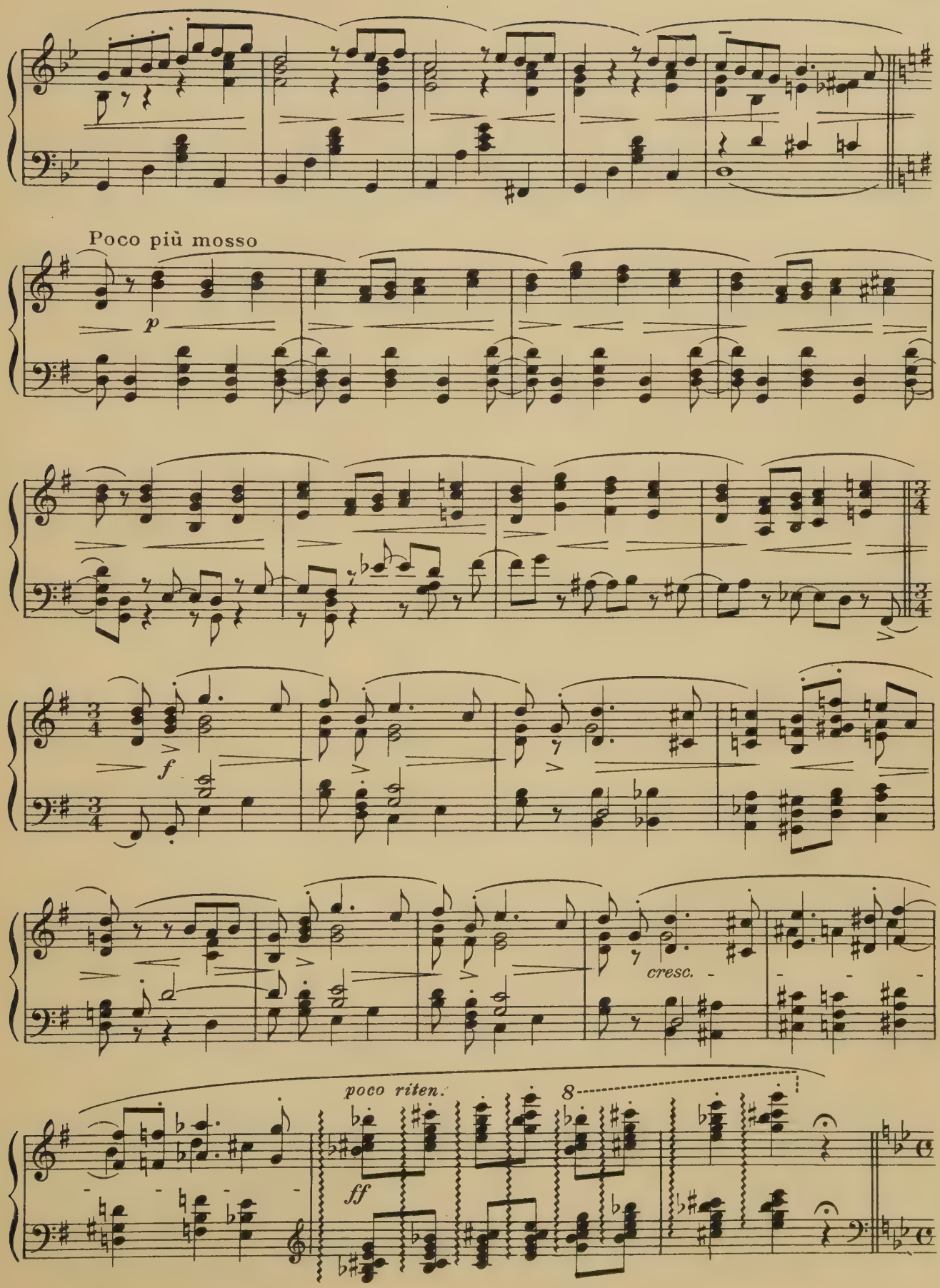

ff
p
p

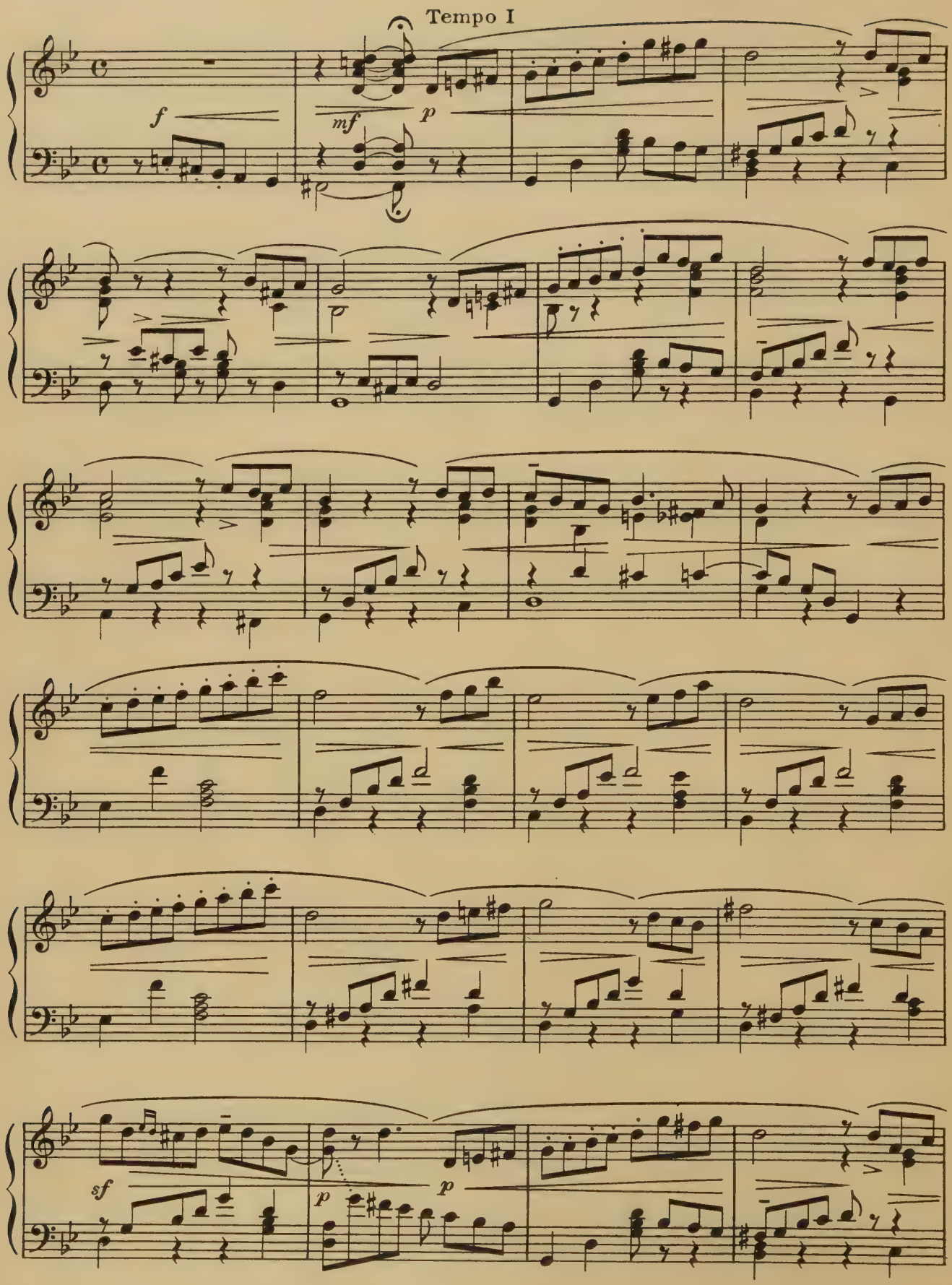
The number which follows, the "June" Barcarolle, Op. 37, No. 6, is one of a set of twelve little compositions entitled "The Seasons", which Tschaikowsky was commissioned by a St. Petersburg musical publication to write at the rate of one piece per month. He thought so little of the task that, in order not to forget it, he instructed his servant to remind him regularly once a month that he had a piano piece to write, so following his instructions, the servant would say "Peter Ilyich, it is about time to send something off to St. Petersburg", whereupon Tschaikowsky would immediately sit down at the first opportunity and dash off the number. Judging by the finished beauty of all the twelve compositions, it is difficult to believe that they were written in haste, or without careful consideration:

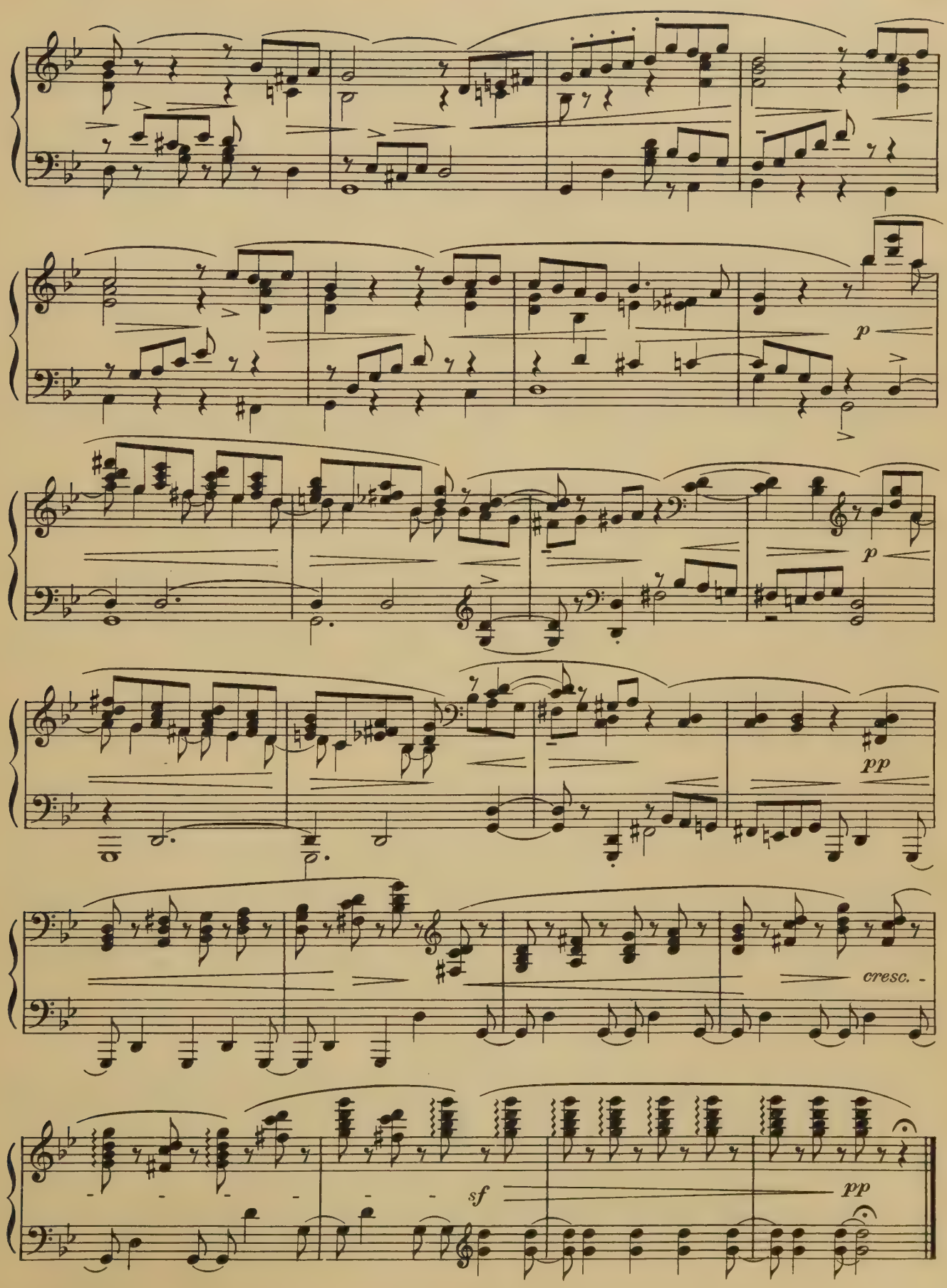
"June" Barcarolle

P. TSCHAIKOWSKY, Op. 37, № 6




Poco più mosso
p
f
cresc.
poco riten.
ff
8

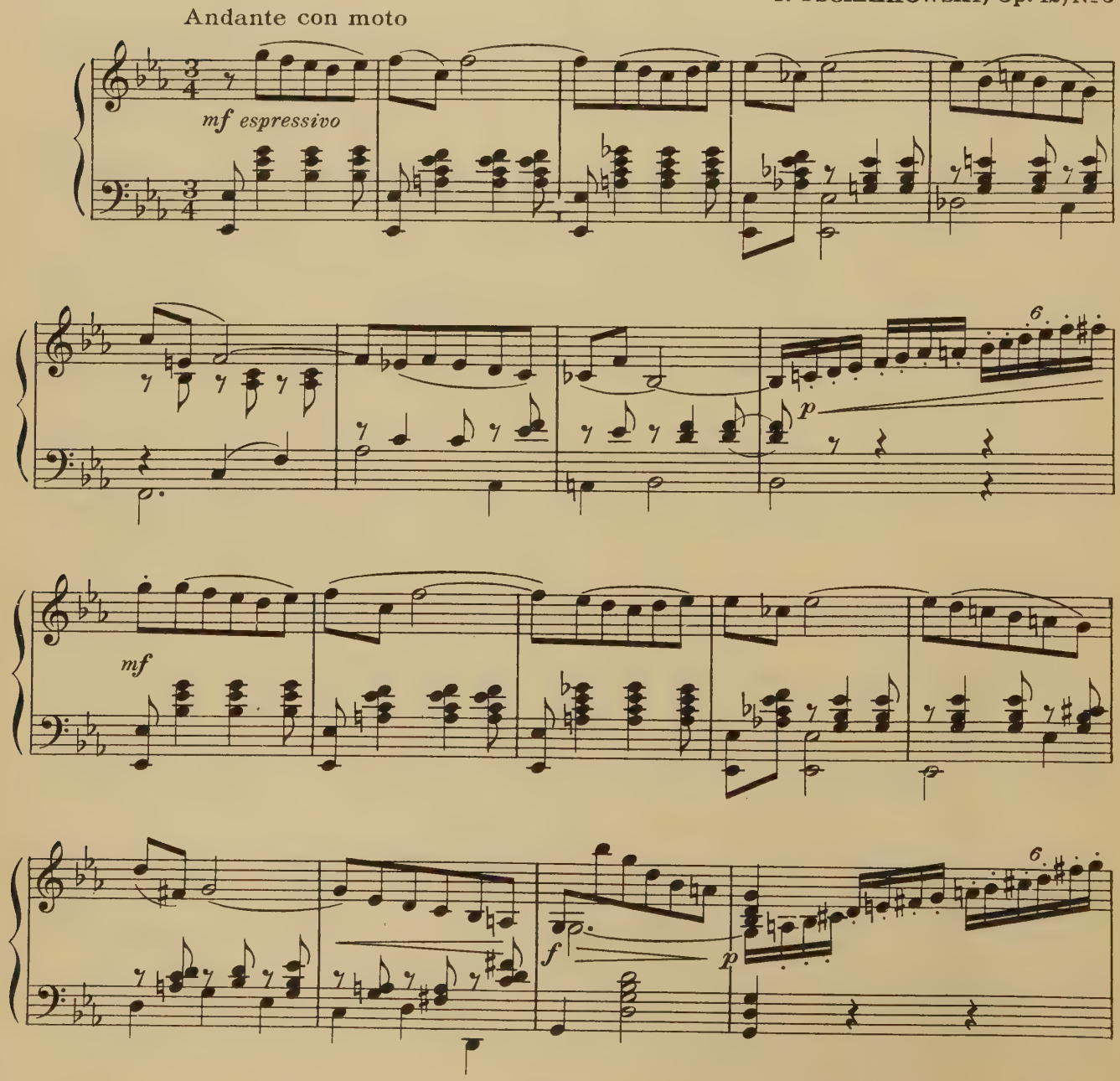

Tempo I
f
mf
p
sf
p
p

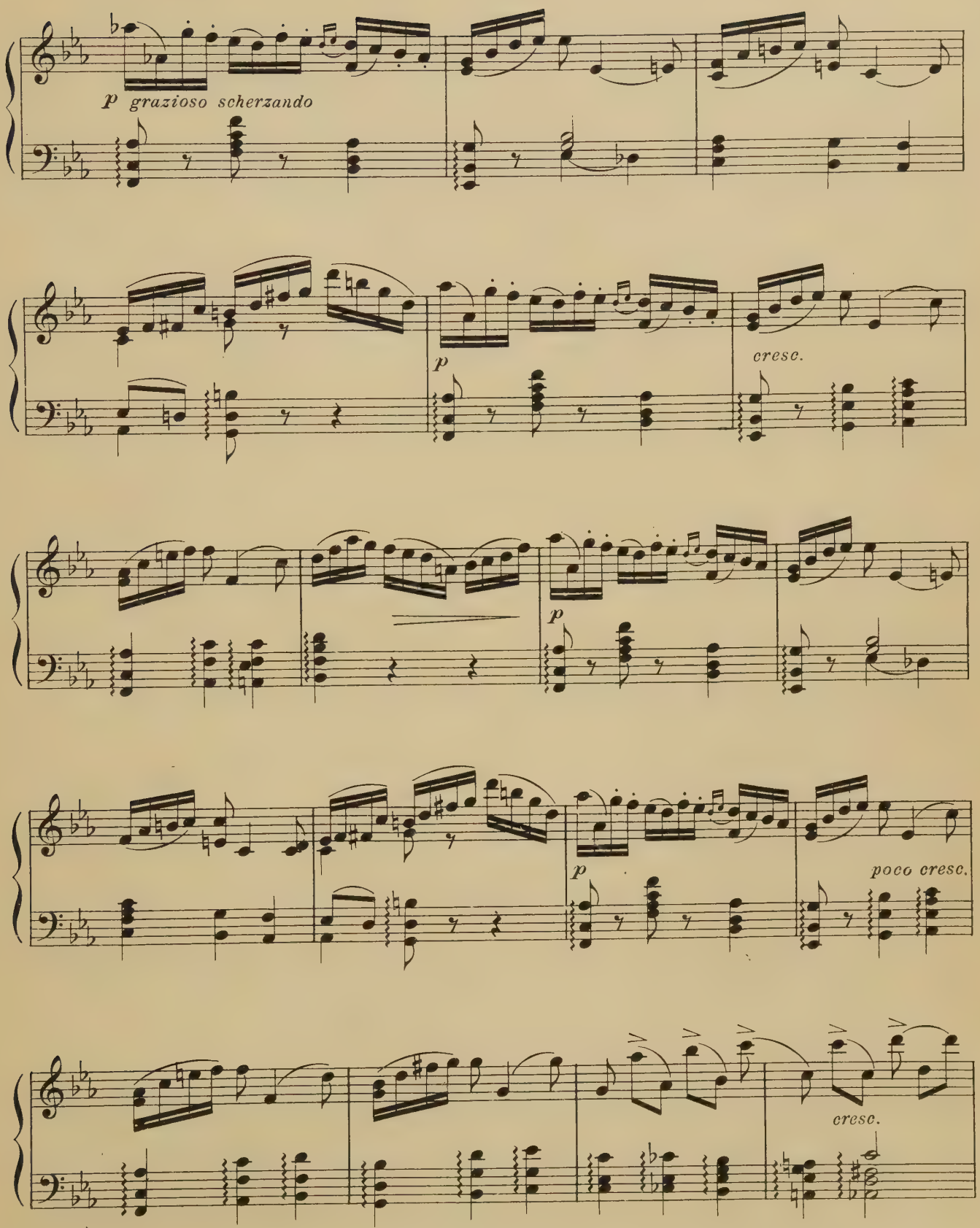

p
p
pp
cresc.
sf
pp

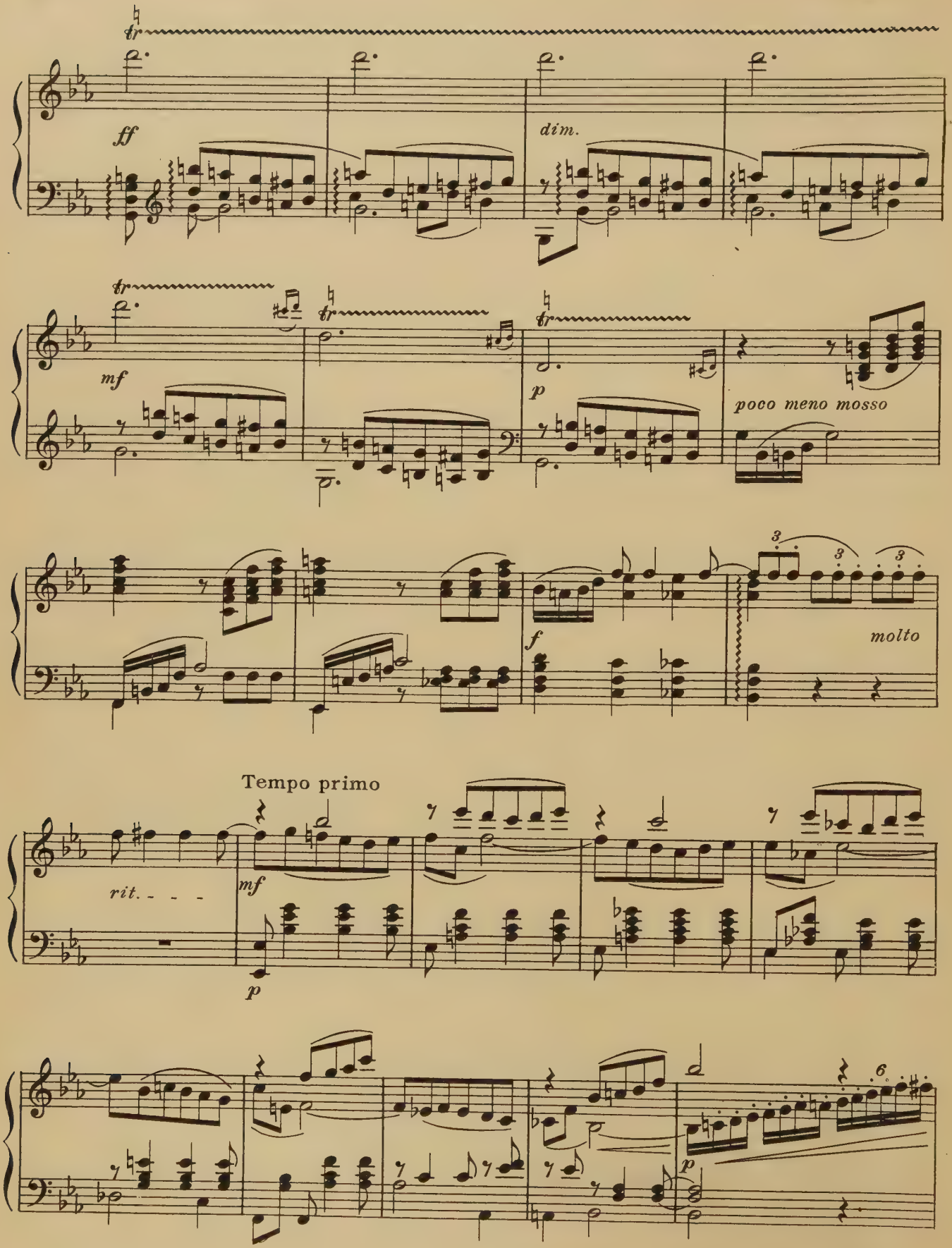
The fact that Tschaikowsky composed very little for the violin as a solo instrument, except the Concerto and the "Serenade Melancolique", may be due to the fact that the Concerto bristled to such an extent with technical difficulties that even Adolf Brodsky, famed for his technique, complained to the composer that they were almost unconquerable. To cap the climax, the famous critic Hanslick, wrote an unmerciful review when Brodsky played it in Vienna, saying "We know that certain works have recently appeared in contemporary literature, which may be well termed — "stinking." Tschaikowsky's Concerto appears to us to belong to the category of 'stinking music'." One can well imagine the effect of such criticism on a nature as sensitively morbid as Tschaikowsky's. His Op. 42 consists of three charming violin pieces of the salon type; a transcription of the third one — the "Melodie" — follows:

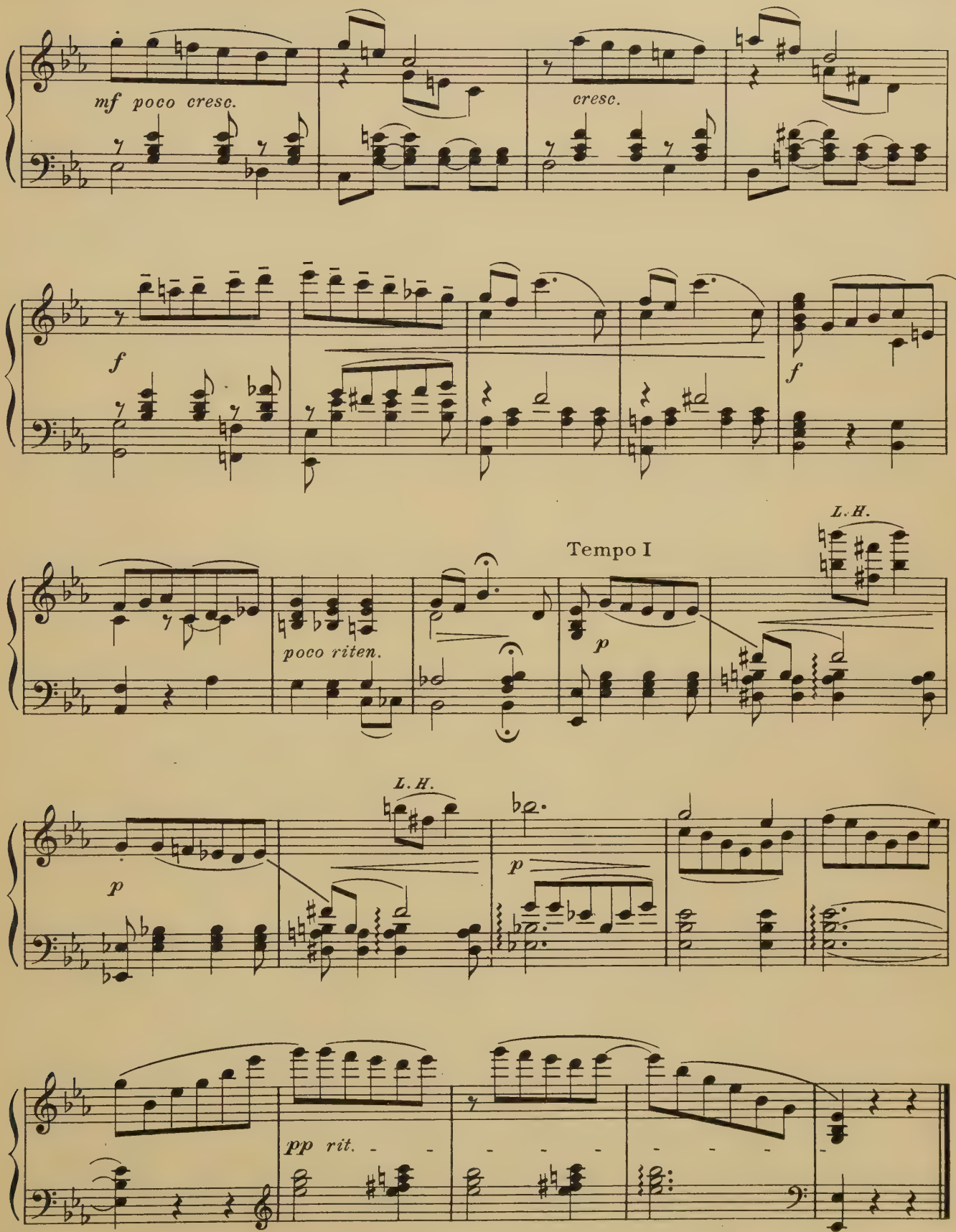
Mélodie

P. TSCHAIKOWSKY, Op. 42, №3




p grazioso scherzando
p
cresc.
p
p
poco cresc.
cresc.

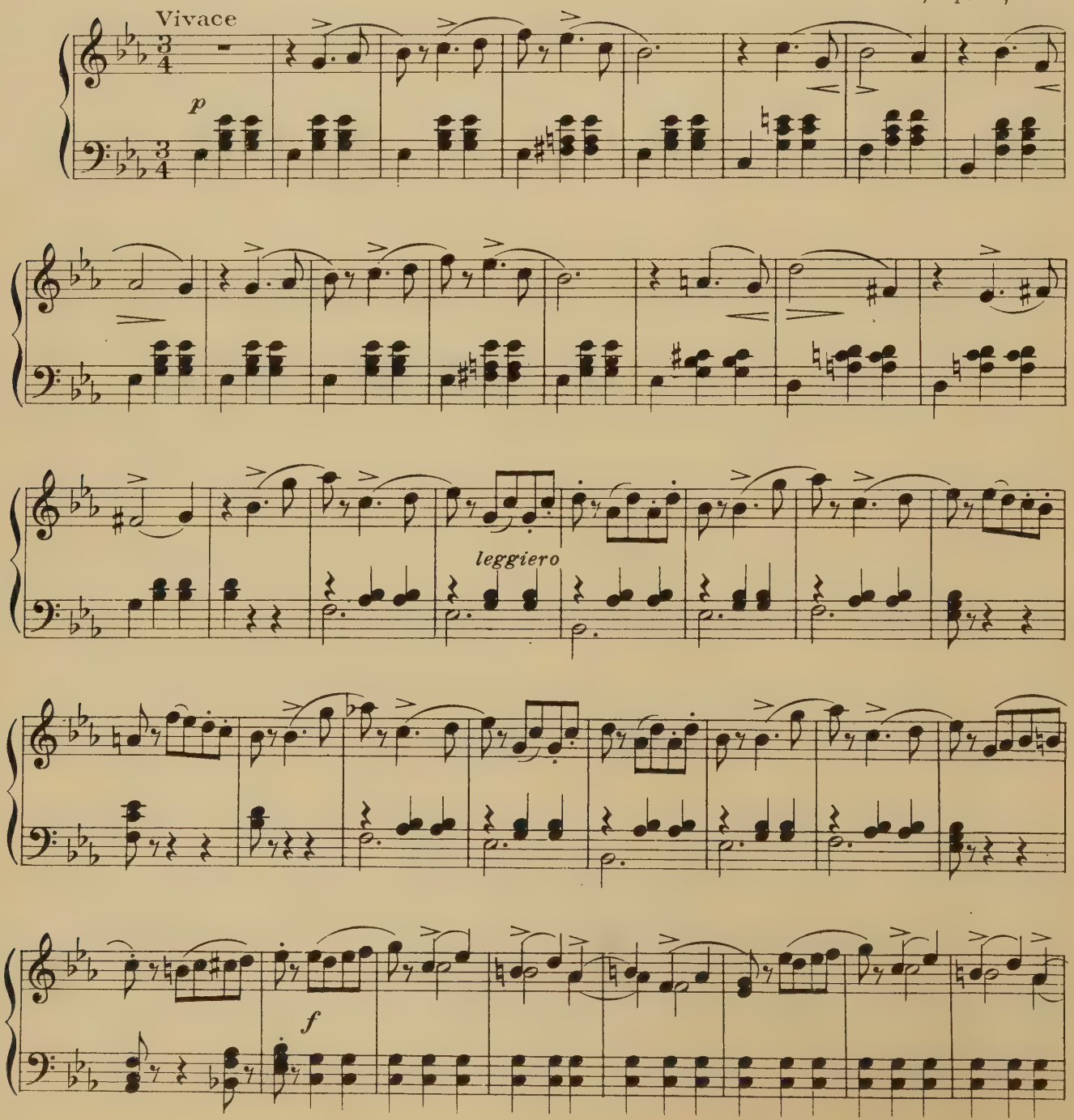

tr
ff
dim.
mf
p
poco meno mosso
3
molto
f
Tempo primo
rit.
mf
p
6
p

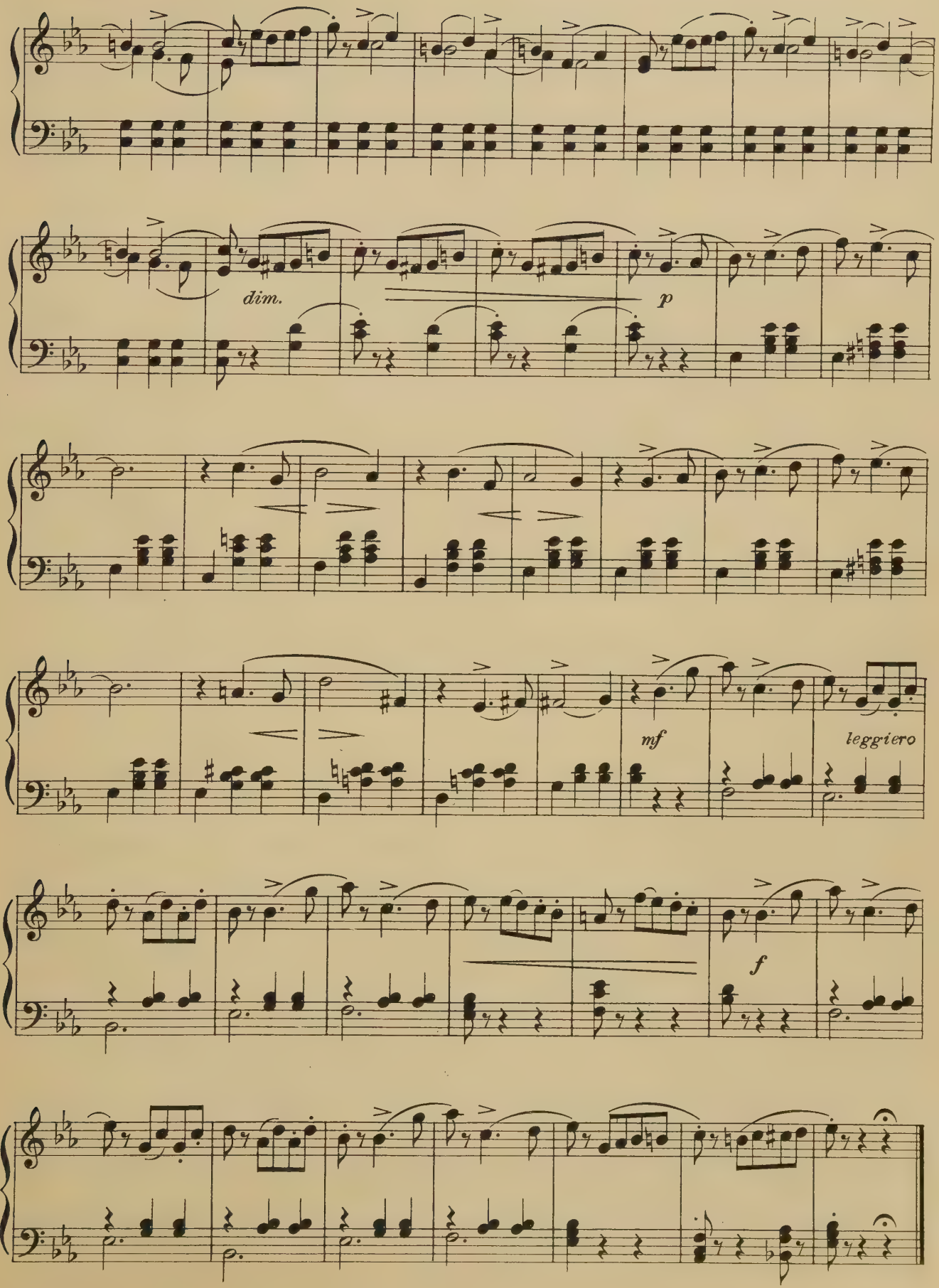

mf poco cresc.
cresc.
f
f
poco riten.
Tempo I
L.H.
p
L.H.
p
p
pp rit.

Tschaikowsky was very fond of children – it was his delight when walking in the country to throw out coins for the lusty urchins to scramble after. In a letter, dated April 30th, 1878, to his friend, Madeshda von Meck, he writes "To-morrow I shall begin a collection of miniature pieces for children I thought long ago it would not be a bad thing to do all in my power to enrich the children's musical literature, which is rather scanty. I want to write a whole series of perfectly easy pieces, and to find titles for them which would interest children, as Schumann has done." The finished product became the twelve pieces Op. 39, which, although elementary from a technical standpoint, are of interest even for advanced players because of the poetic charm with which Tschaikowsky has invested them. One of the most popular numbers is the miniature waltz which follows:

Waltz

P. TSCHAIKOWSKY, Op. 39, No 8

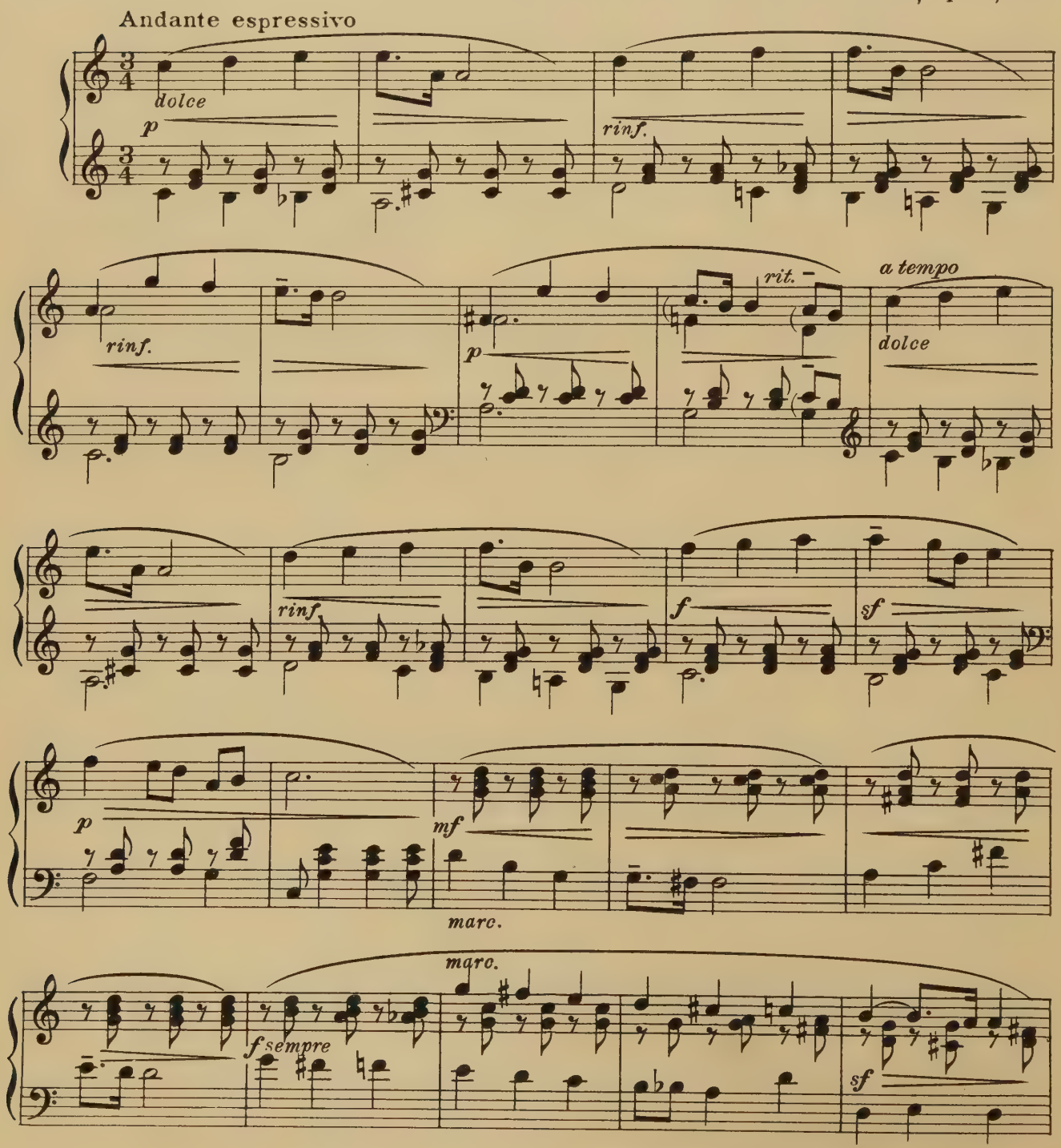


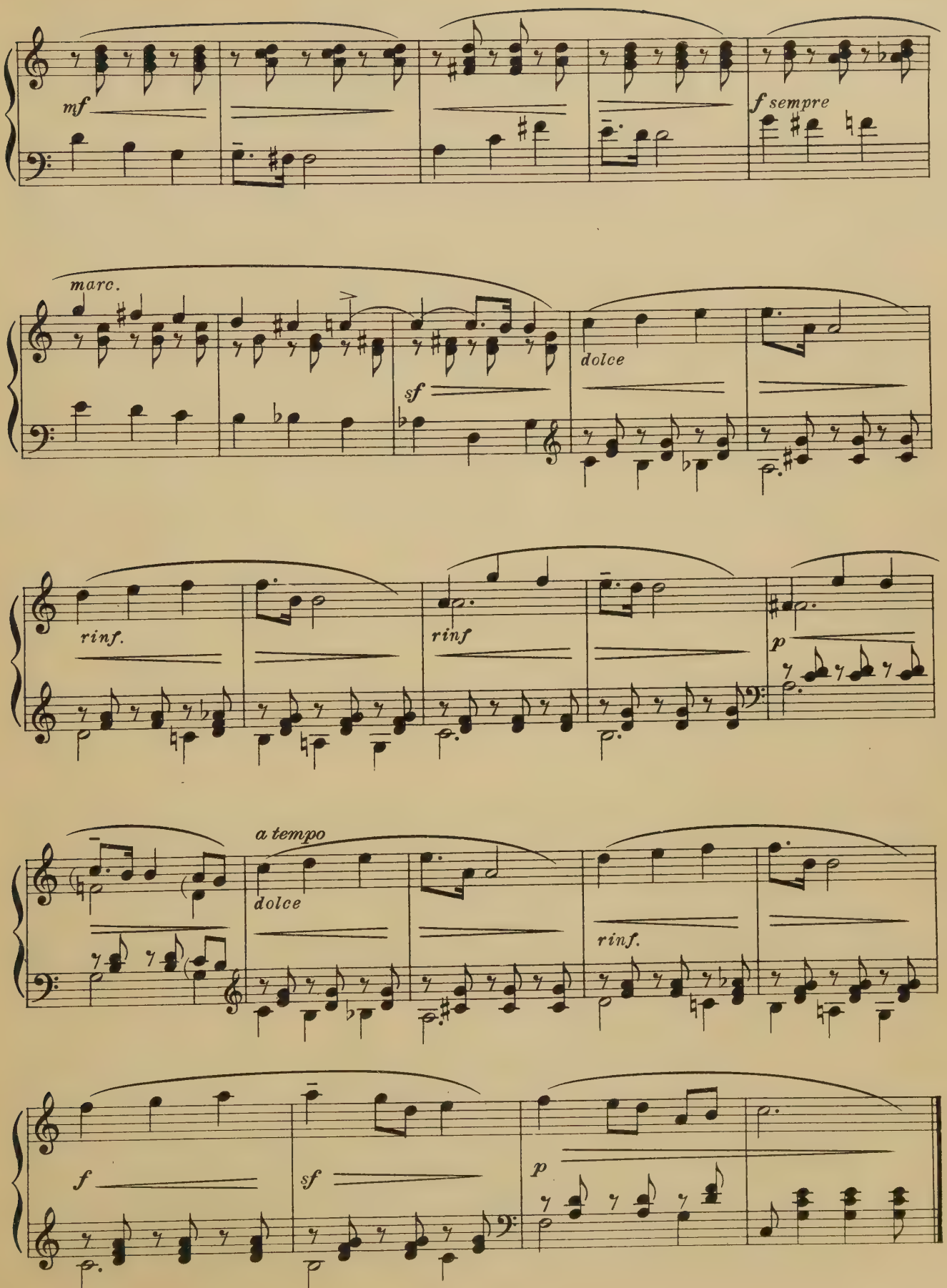

dim.
p
mf
leggiero
f

According to Tschaikowsky's intimate friend and biographer, Nicholas Kashkin, the accusation of excessive haste and negligence in his work was untrue. Kashkin says "On what ground such an accusation is founded I do not know; for, from the beginning to the end of his career, he completed his compositions with great care, and absolutely without haste. If his works were written in an unbroken series, this can be explained simply by his industry. Unknown to him, too, was the usual Russian 'some day or other' which has stolen time from so many of us." One can readily believe this if he studies carefully the finely-wrought details of the miniature "Rêverie" from the children's suite, Op. 39, which follows:

Sweet Dreams

P. TSCHAÏKOWSKY, Op. 39, Nº 21

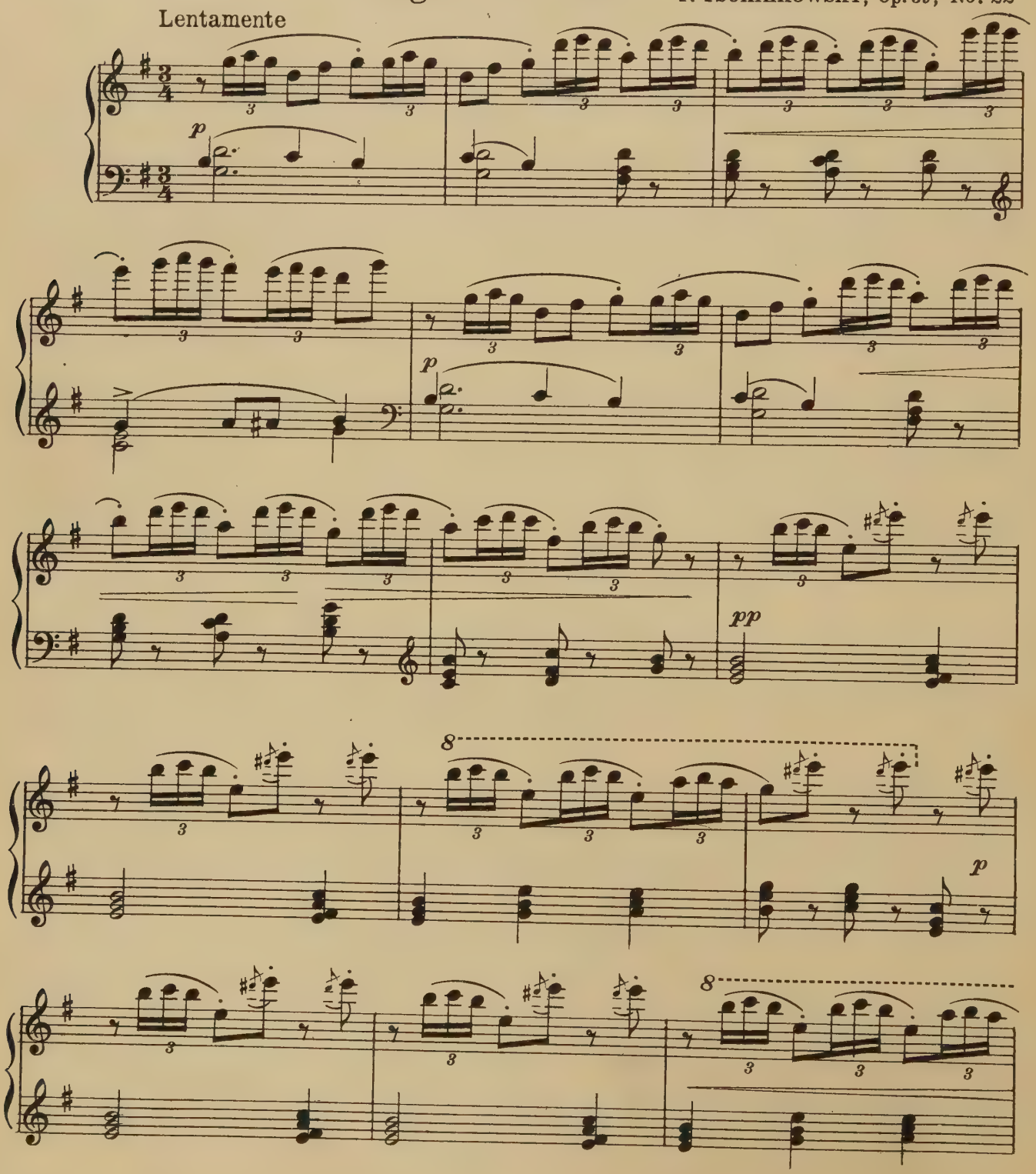


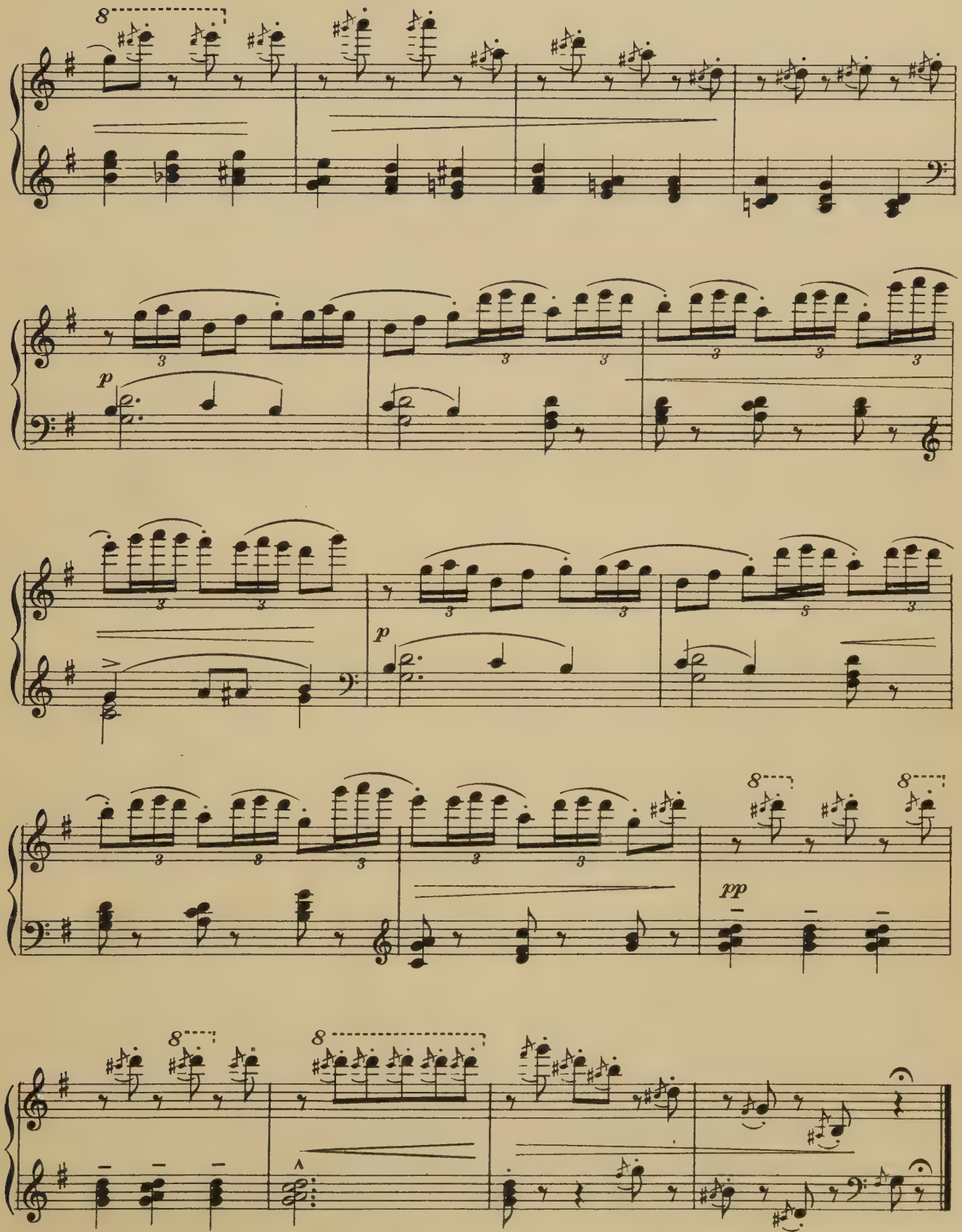

mf
f sempre
marc.
sf
dolce
rinf.
rinf
p
a tempo
dolce
rinf.
f
sf
p

 Tschaikowsky was a great lover of nature - only when his musical engagements demanded his presence in large cities such as Moscow and St. Petersburg, did he spend any time whatsoever there during the latter part of his life. The coming of spring, which takes place very suddenly in Russia, was an event which never failed to enthrall him and to inspire his poetic fancy to its greatest heights. The little piece, from the children's set Op. 39, called "Song of the Lark" is a striking instance of the manner in which Tschaikowsky endeavored to imitate closely the light-hearted caroling of a meadow-lark in springtime – not merely a slavish copying of the exact notes which the bird would sing, but an effort to create the same atmosphere of geniality, good humour and abandon:

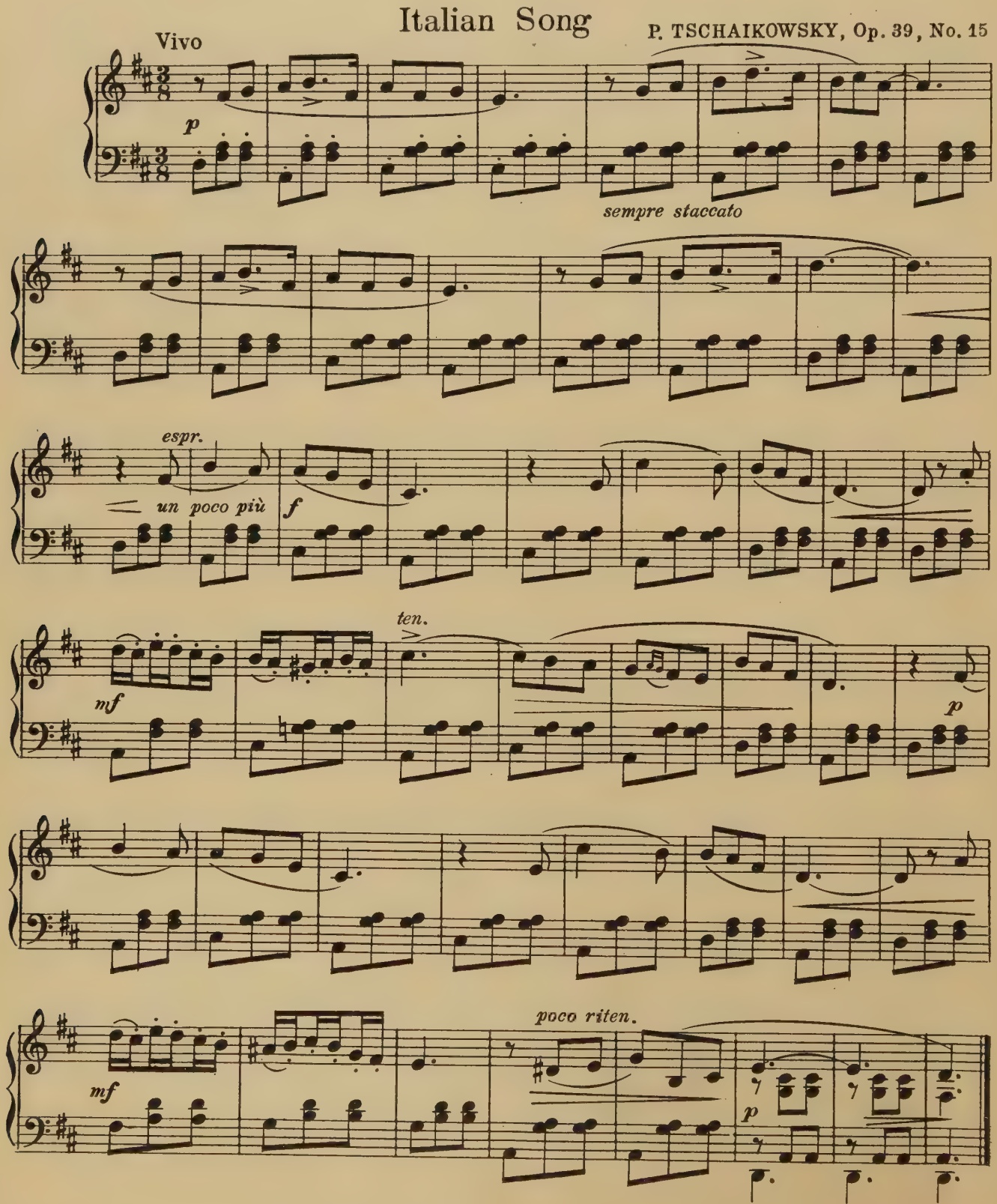
Song of the Lark

P. TSCHAIKOWSKY, Op. 39, No. 22

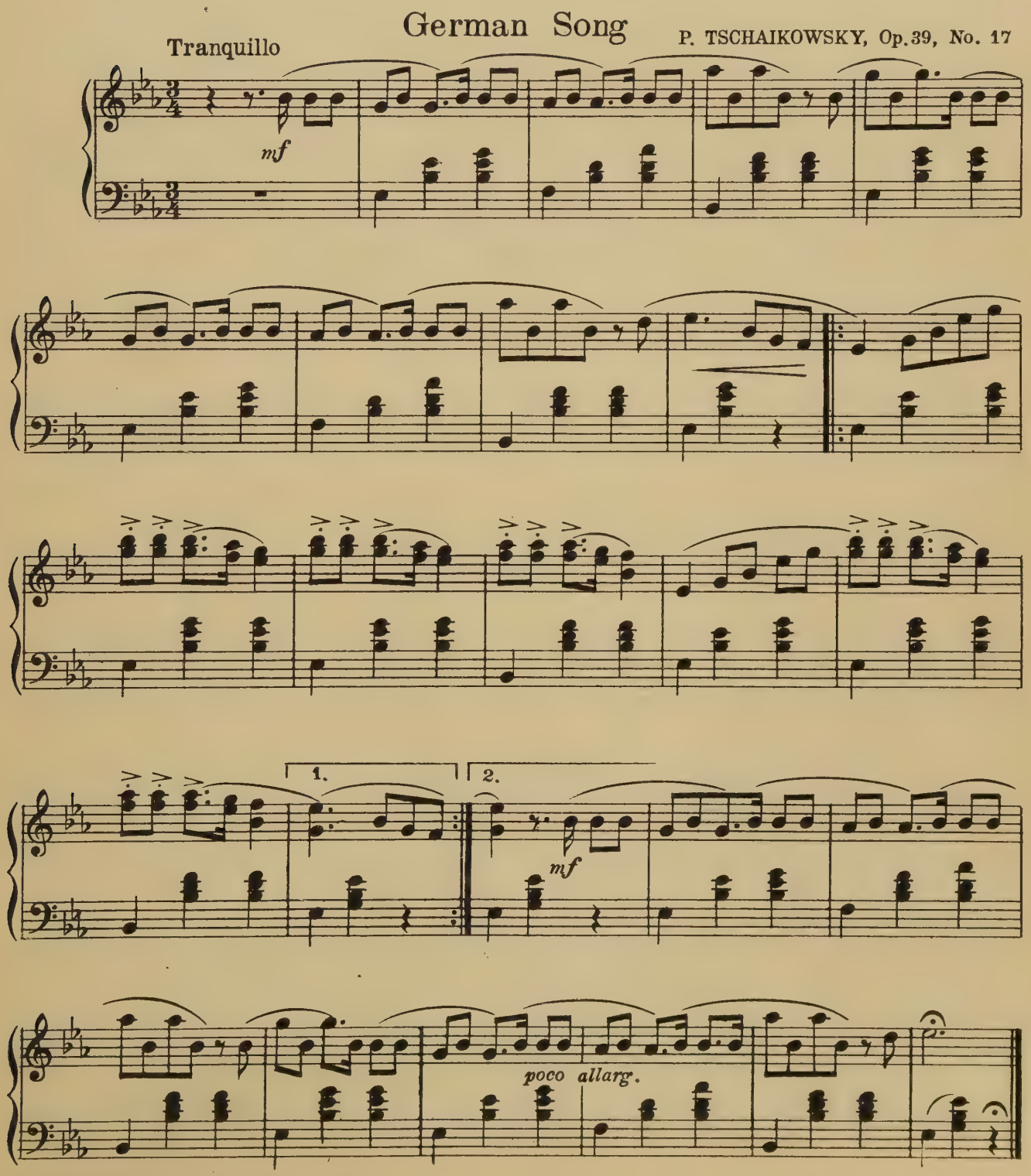



8
p
p
pp
8
8
8
8

One of the most fascinating little pieces in the children's suite Op. 39 is the miniature "Italian Song," inspiration for which may have come to Tschaikowsky during his visit to Venice in 1877. In a letter to a friend he writes "Venice is a fascinating city. Every day I discover some fresh beauty. Yesterday we went to the Church of the Frati, in which, among other art treasures, is the tomb of Canova. It is a marvel of beauty! But what delights me most is the absolute quiet and absence of all street noises. To sit at the open window in the moonlight and gaze upon the lagoons is simply glorious! The little corridor-like streets please me, too, – in short, Venice has bewitched me."



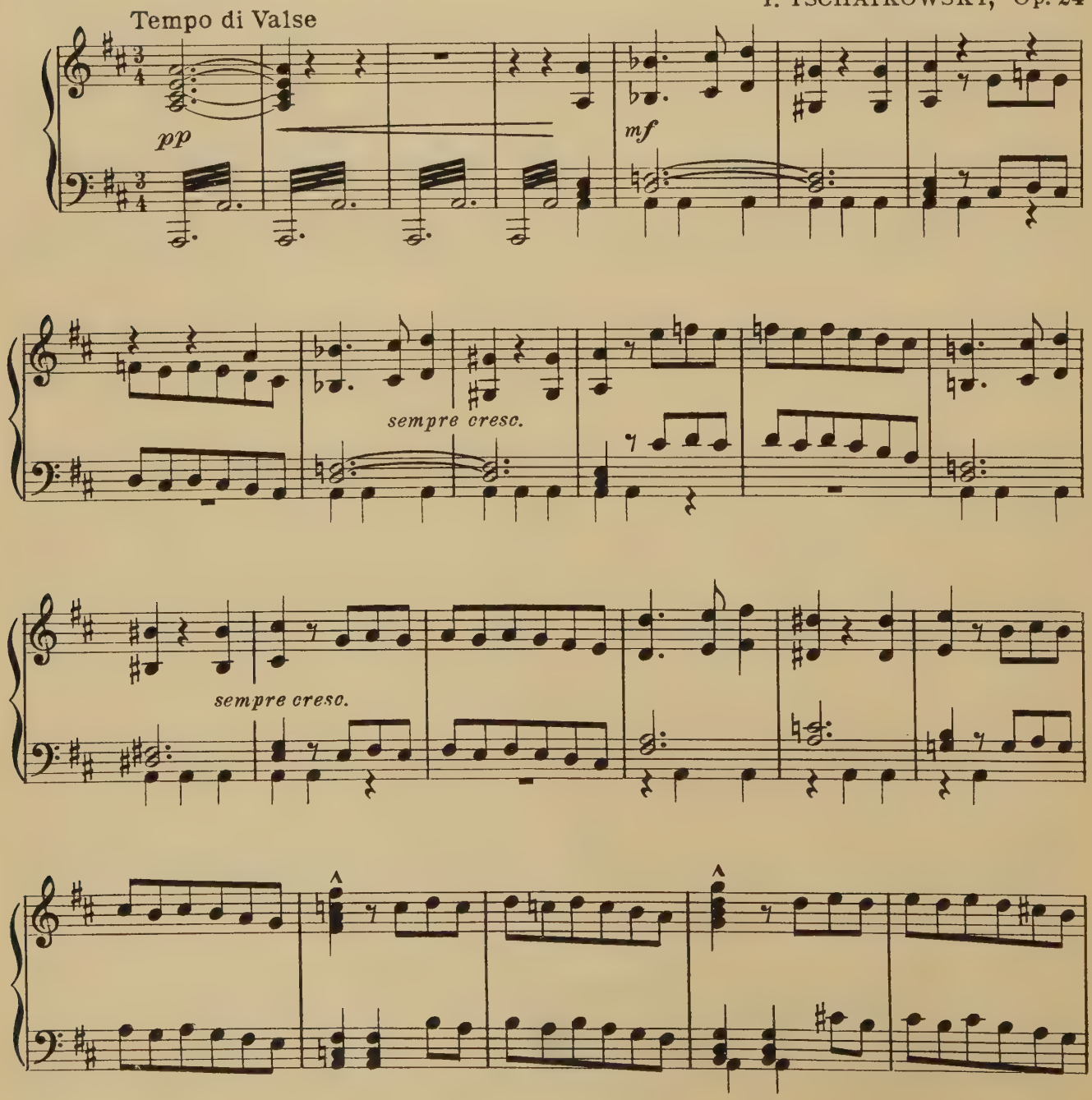
The little piece from the children's series Op. 39 which follows, entitled "German Song" brings to mind an amusing incident which occurred during Tschaikowsky's tour of Europe in 1887. While in Leipzig, he was awakened early one morning by a hotel attendant, who announced that he was about to be serenaded by a German military band, and that it was necessary for him to appear at the open window, despite the fact that it was an unusually cold day. The program consisted of eight numbers and naturally aroused every one who was sleeping in the hotel. Tschaikowsky often expressed his amazement at there being no complaints to the management over those precious lost hours of sleep. The melody of the "German Song" would appear to have more of a suggestion of Switzerland in it:

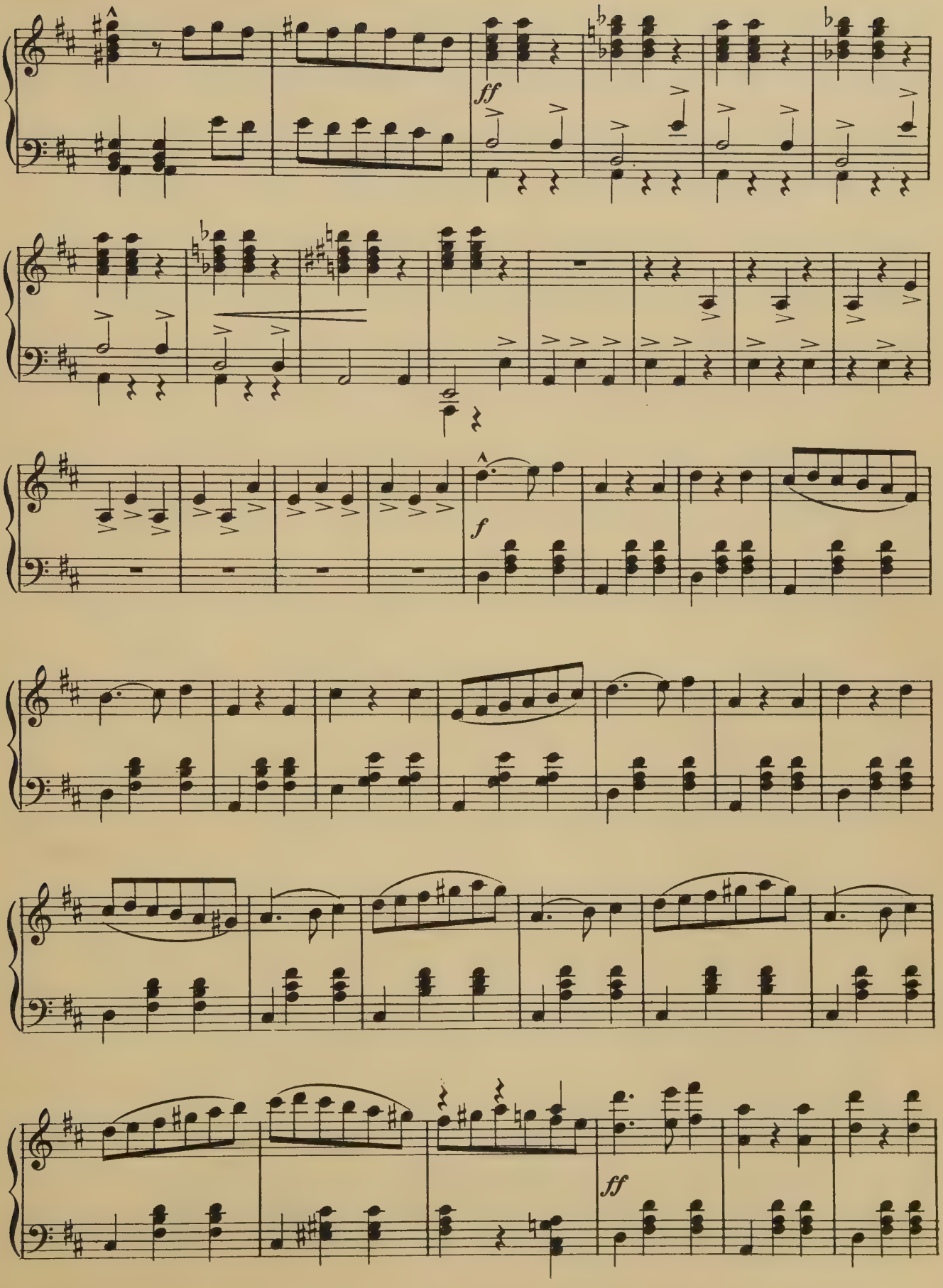


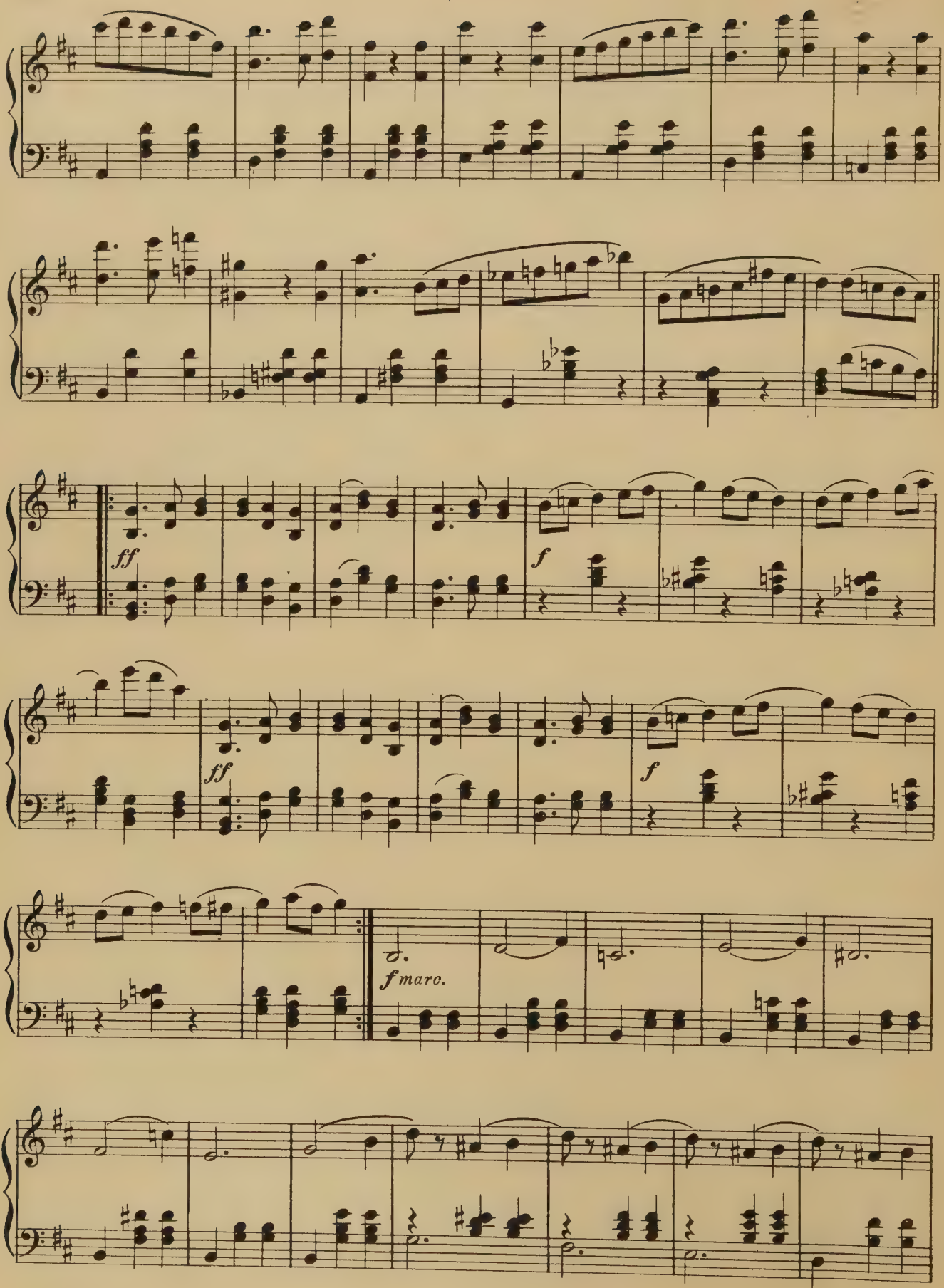
The fame of Tschaikowsky as a composer will never be strengthened in its endurance by his operas, although he labored unceasingly on subjects of melancholy character - writing in all more than twelve. One of them, "Eugene Onègin," may be considered the most successful, although it contains a curious mixture of inspired and trivial music. The story of the opera, taken from the great Russian author, Poushkin, resembles to a marked degree the somewhat thin plots and scenarios of modern plays and films dealing with love matters, and naturally the music tends to be both ultra-morbid and artificial. For the drawing-room scene, Tschaikowsky has written a very brilliant waltz, similar in character to some of his ballet compositions, which is presented here in a piano transcription:

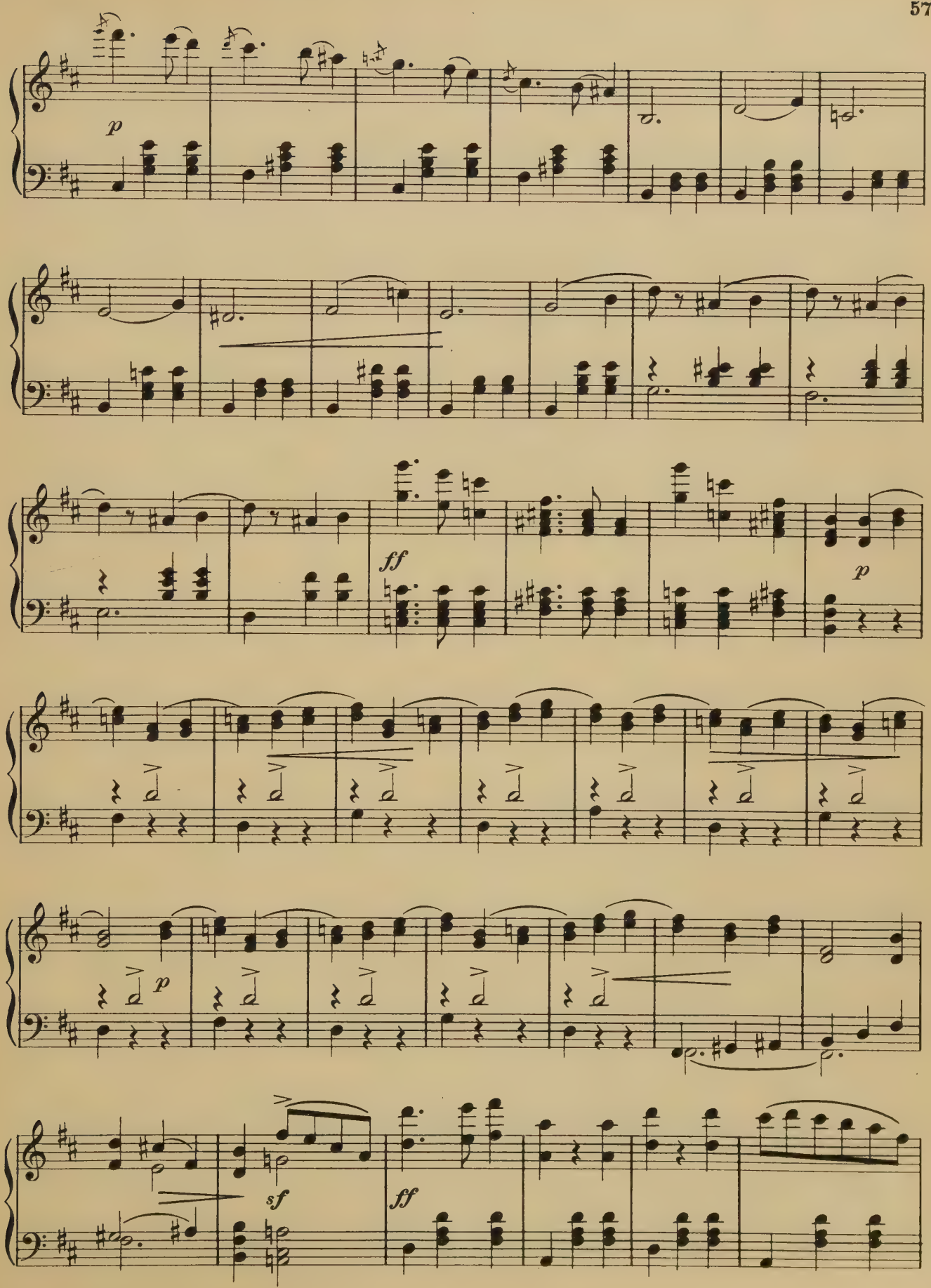
Waltz from "Eugene Onègin"

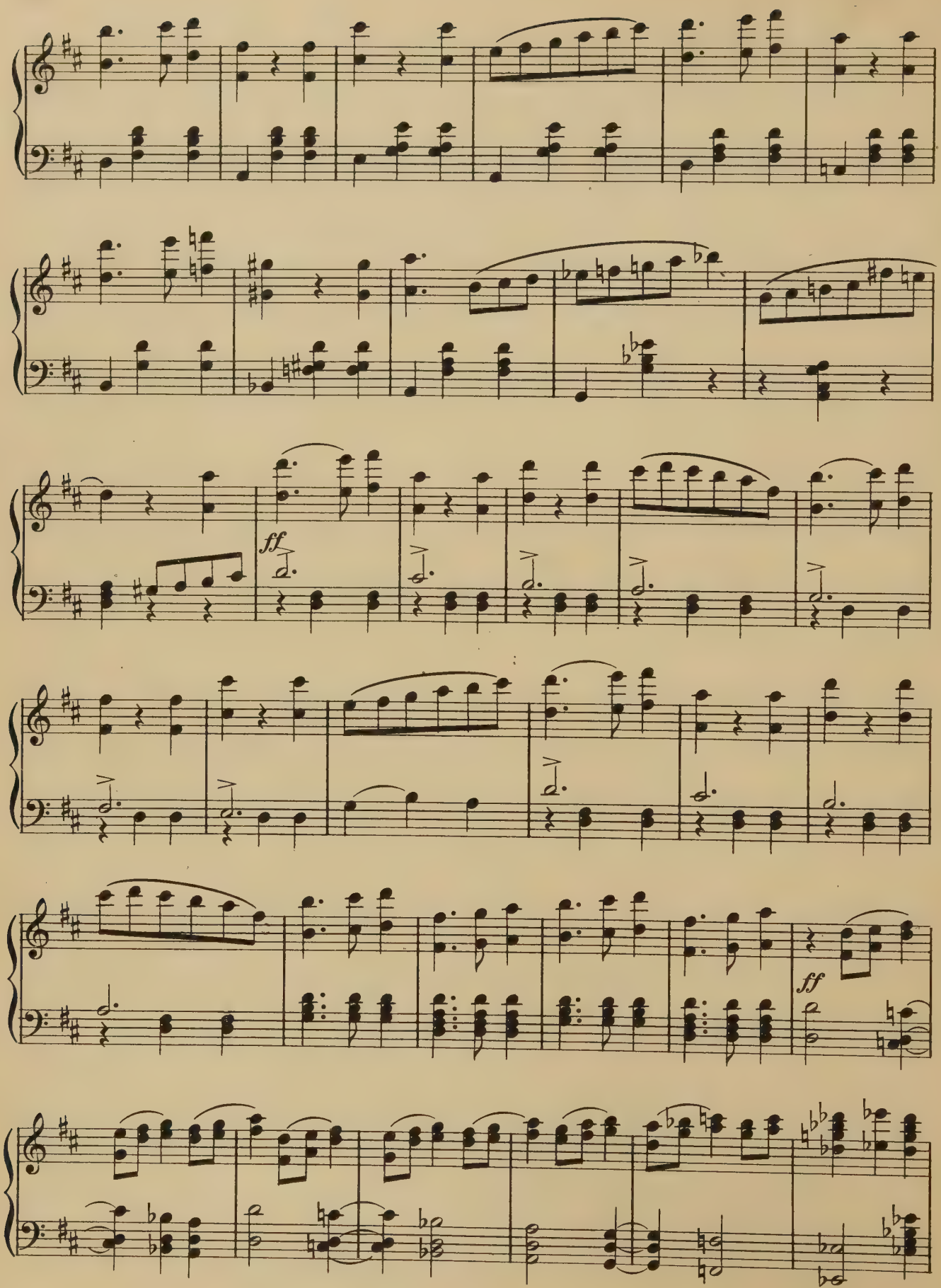
P. TSCHAIKOWSKY, Op. 24

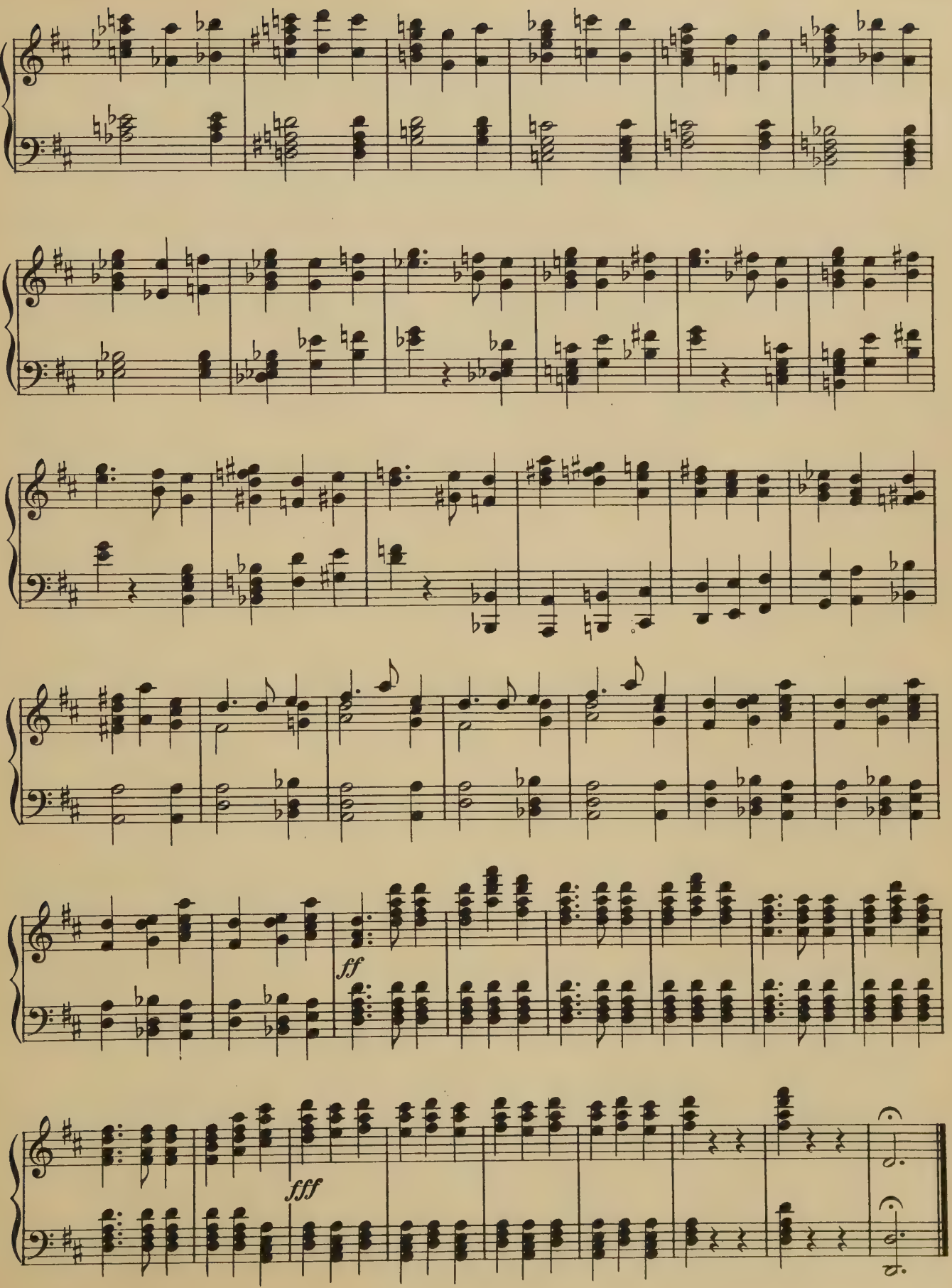



ff
f
ff


ff
f
ff
f
f marc.


p
ff
p
p
sf
ff

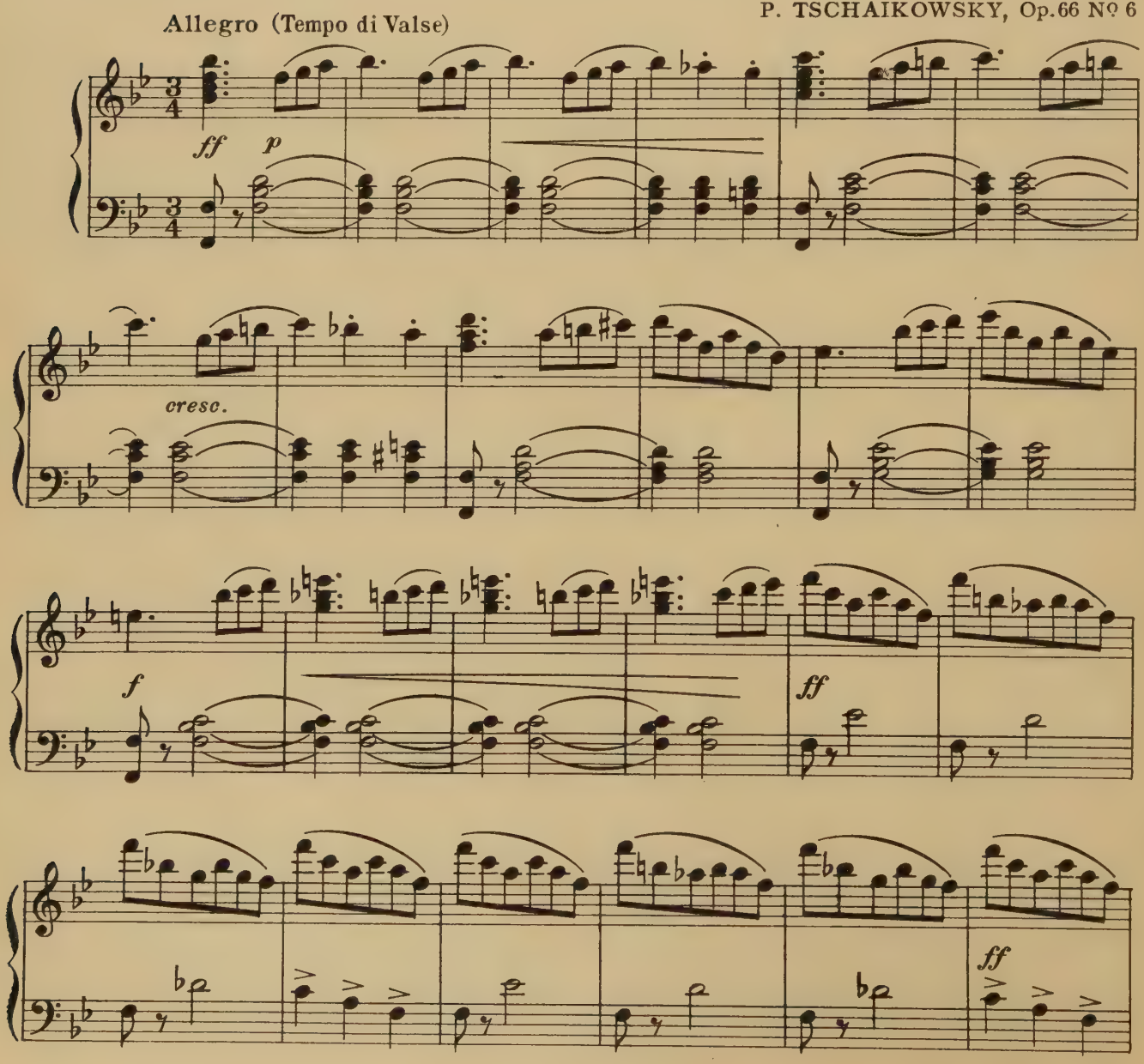
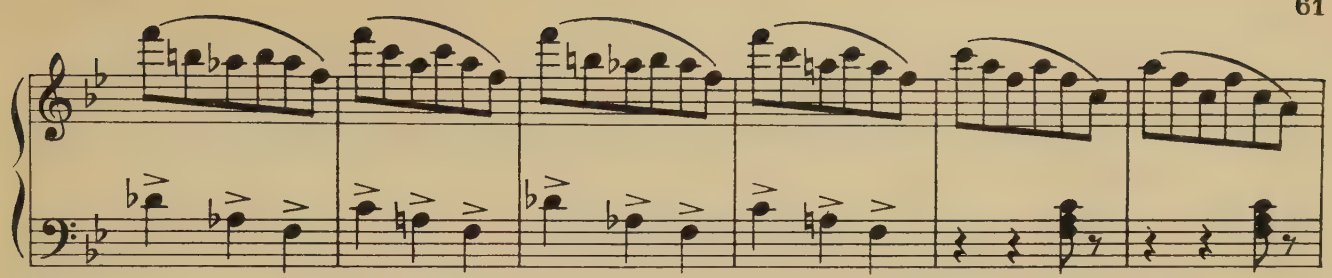

ff
ff

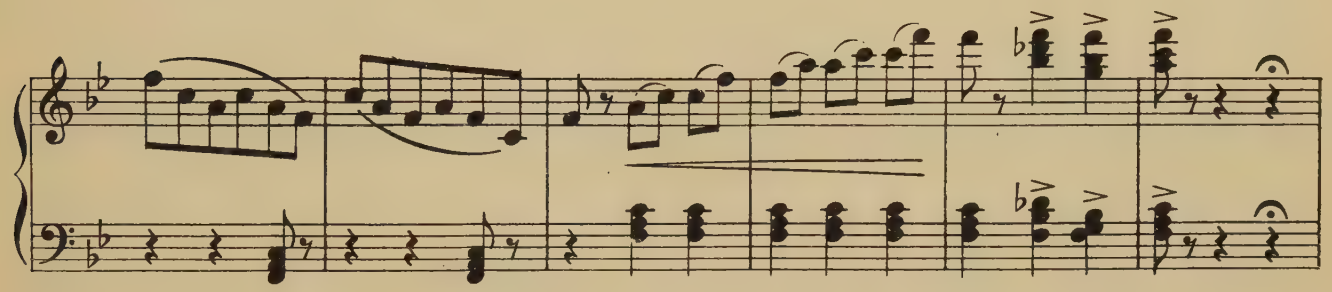
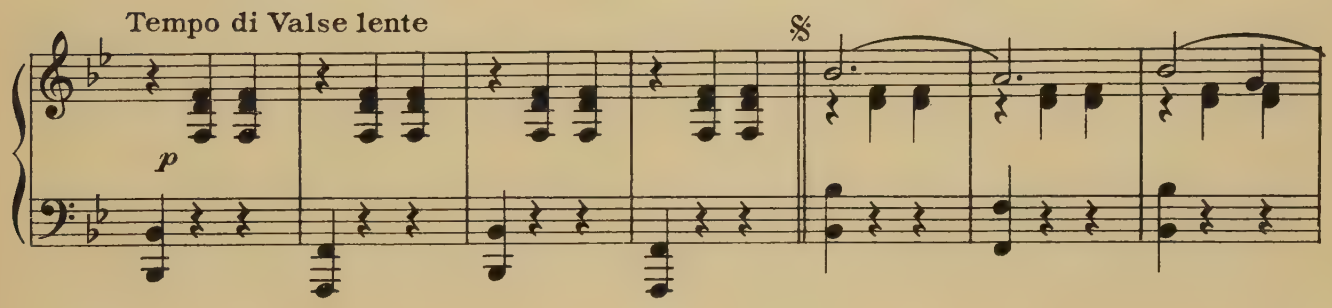

ff
fff

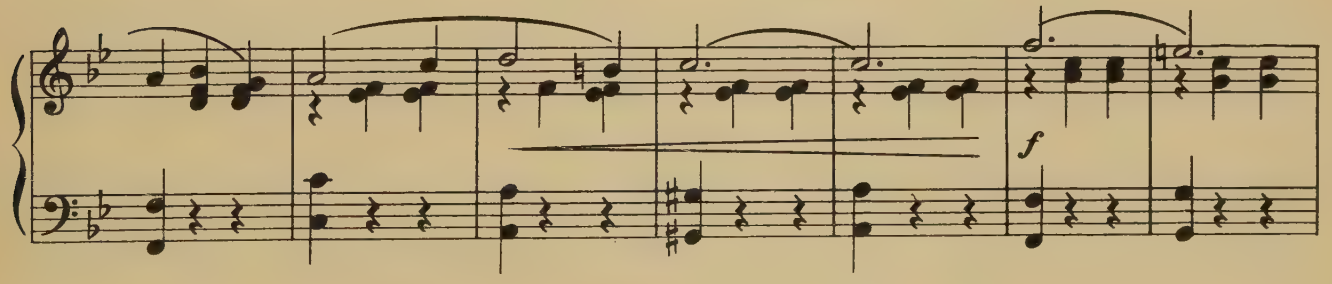
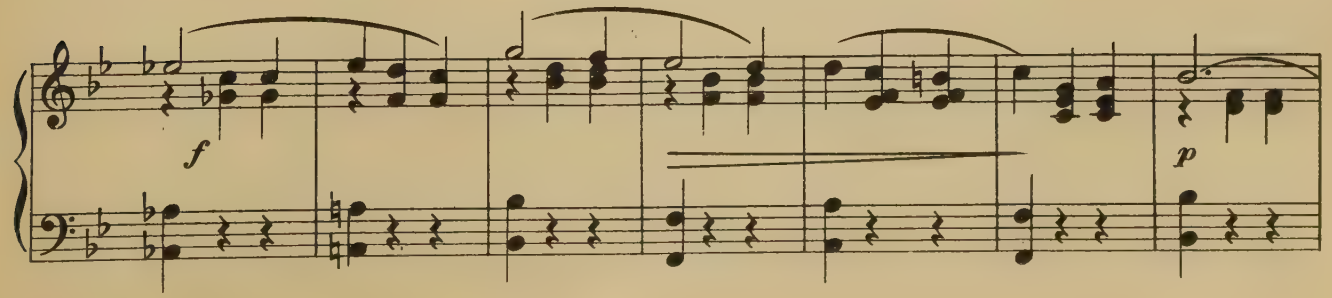
As it has many composers before and since, the age-worn story of "The Sleeping Beauty" greatly intrigued Tschaikowsky's imagination, the result being a ballet founded on this charming fairy tale, the music for which, according to Rosa Newmarch, one of Tschaikowsky's biographers, "is one of Tschaikowsky's most delicate and graceful inspirations. The music, though not deeper than the subject demands, is melodious in the best sense of the word, fantastic, brightly coloured; while it never descends to the commonplace level of the ordinary ballet music." Although magnificently produced at the Imperial Opera House at St. Petersburg on January 20, 1889, Tschaikowsky was greatly mortified because the only praise which he received from the Emperor was the comment "very nice", although later this ballet became one of the Russian people's favorites. The waltz which follows is perhaps the most engaging of the thirty numbers contained in the work:

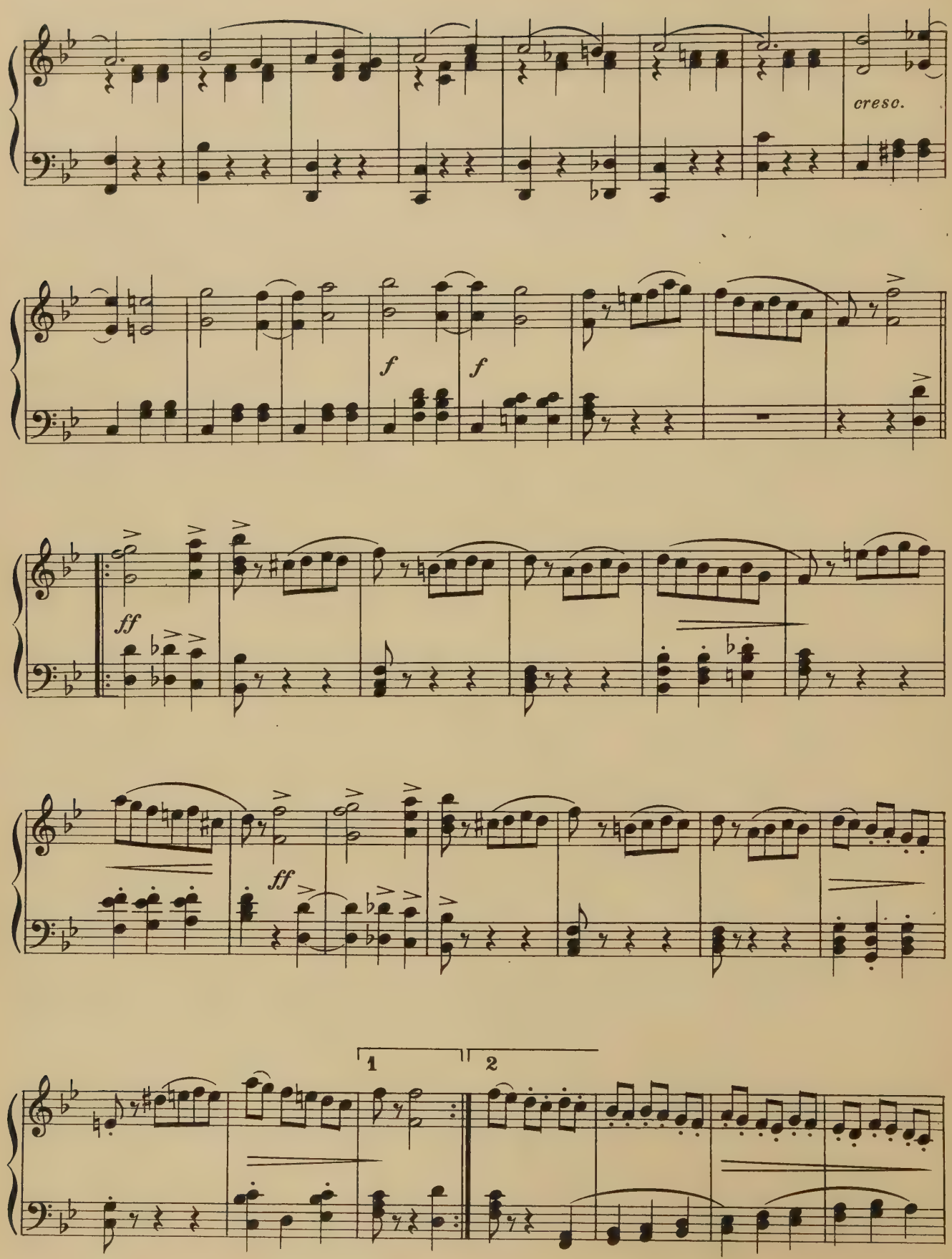
The "Sleeping Beauty" Waltz

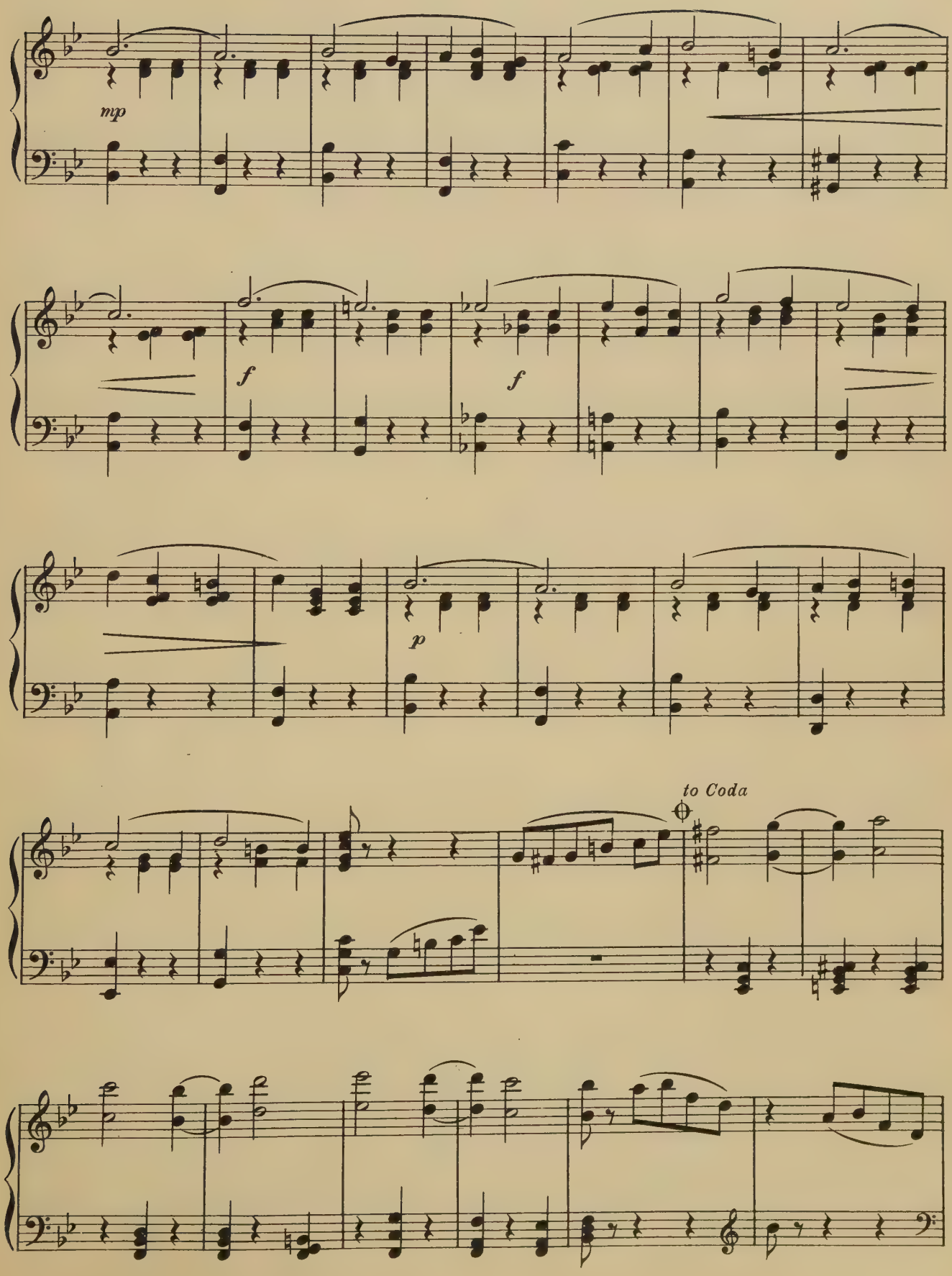
P. TSCHAIKOWSKY, Op.66 No 6

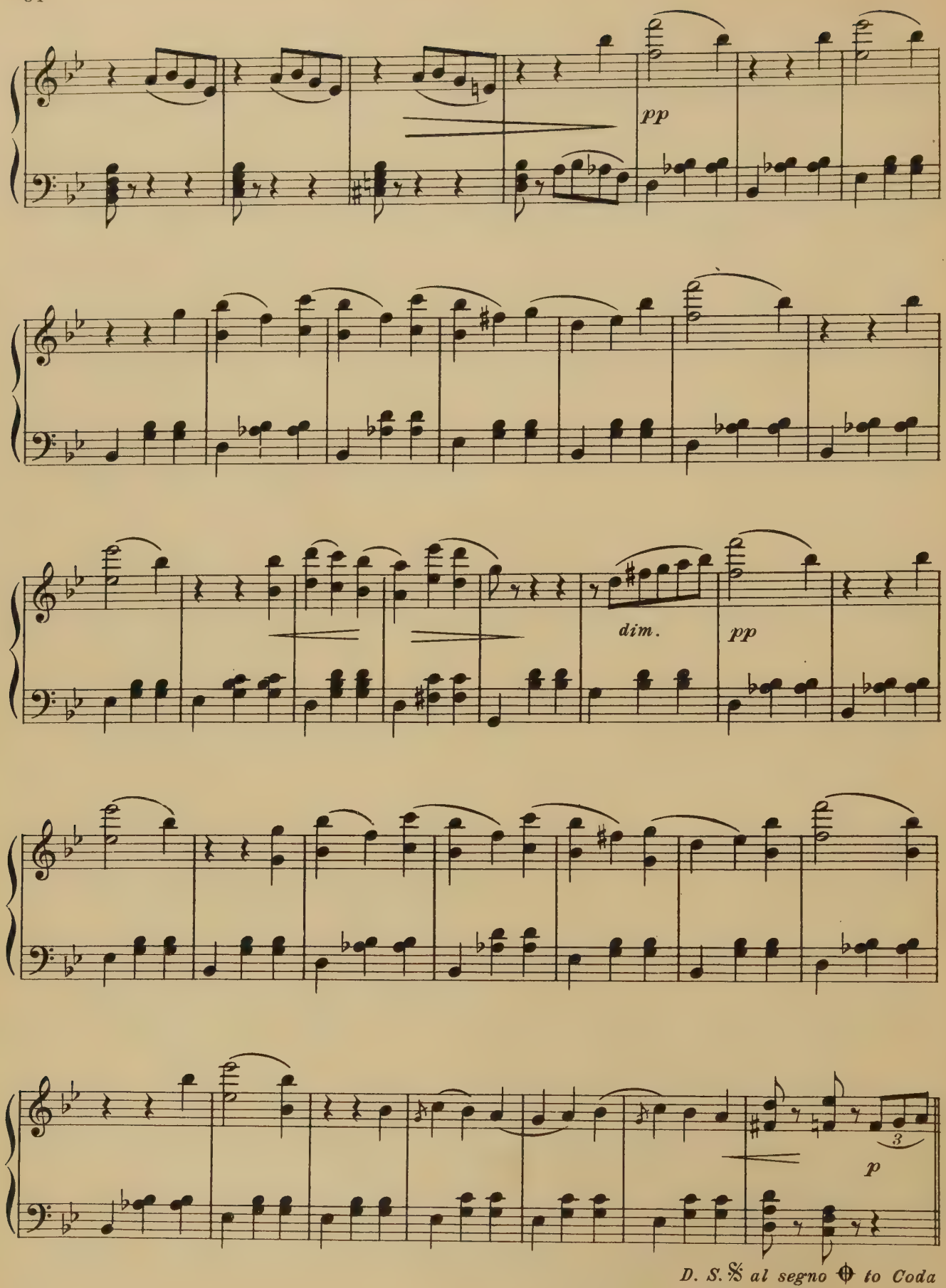




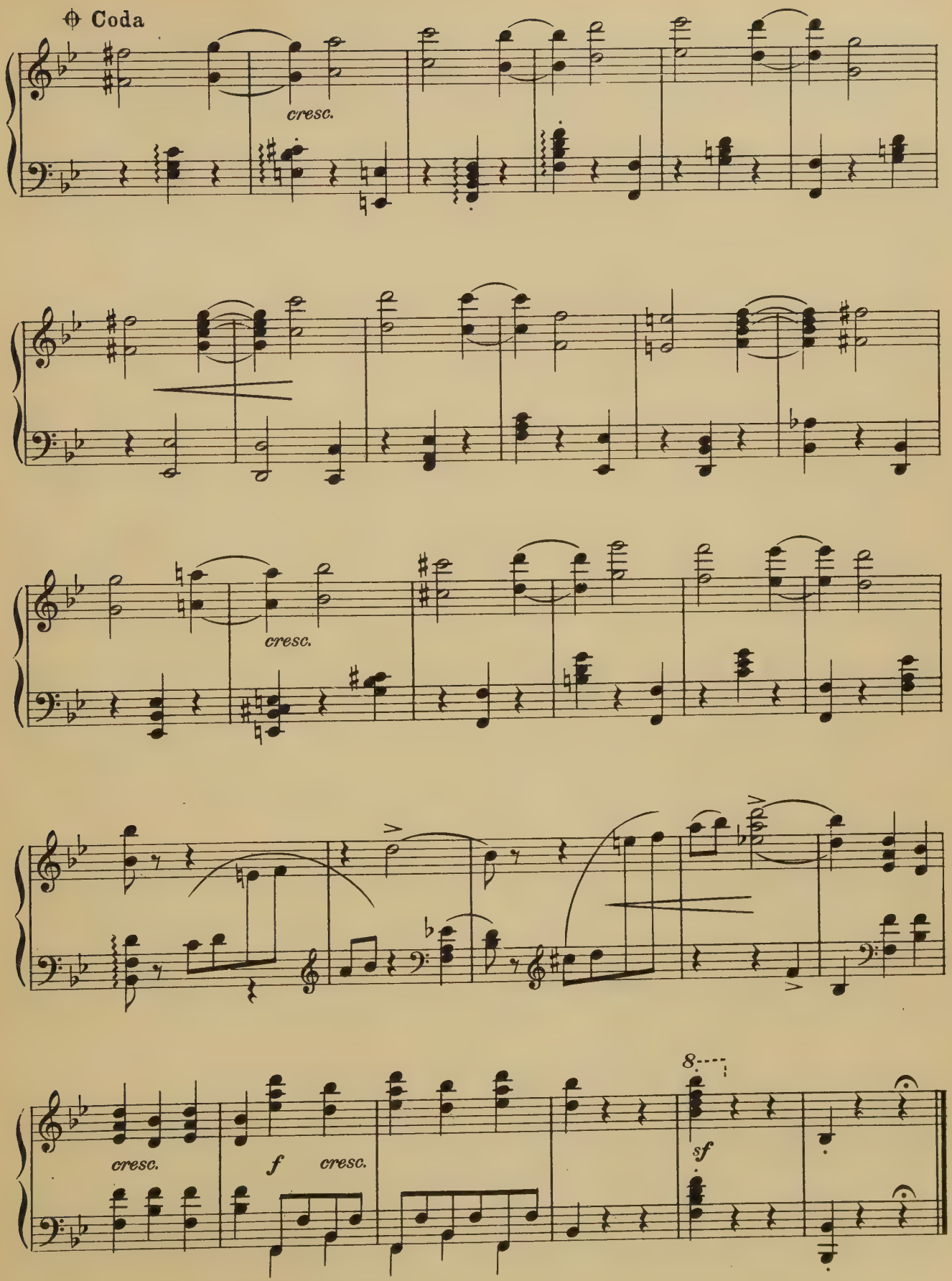
Tempo di Valse lente
p

f

f
p


cresc.
f
f
ff
ff
1
2


mp
f
f
p
to Coda



D. S. 𝄋 al segno ⊕ to Coda


Coda
cresc.
cresc.
cresc.
f
cresc.
8
sf

The orchestral suite from the "Casse-Noisette" (Nutcracker) Ballet rivals any one of Tschaikowsky's compositions in popularity, and quite deservedly so because of its melodic beauty. As usual in such works, the story is frail- that of a little girl who values an ordinary nutcracker given her at Christmas more than any other of her presents. Through her affection for the homely gift, she is led in her dreams through exciting battles between toys and mice, and sees the nutcracker change into a handsome prince, who carries her away with him to the jam mountain, in the kingdom of sweets, where she meets the Sugarplum Fairy. Tschaikowsky never composed more fascinating music, and it is said that the first performance would have been a much greater success if the premiere danseuse, who enacted the part of the Sugarplum Fairy, had been more pleasing to the eye. The ballet opens with a miniature overture played entirely by the upper instruments of the orchestra. Excerpts from it are presented herewith:

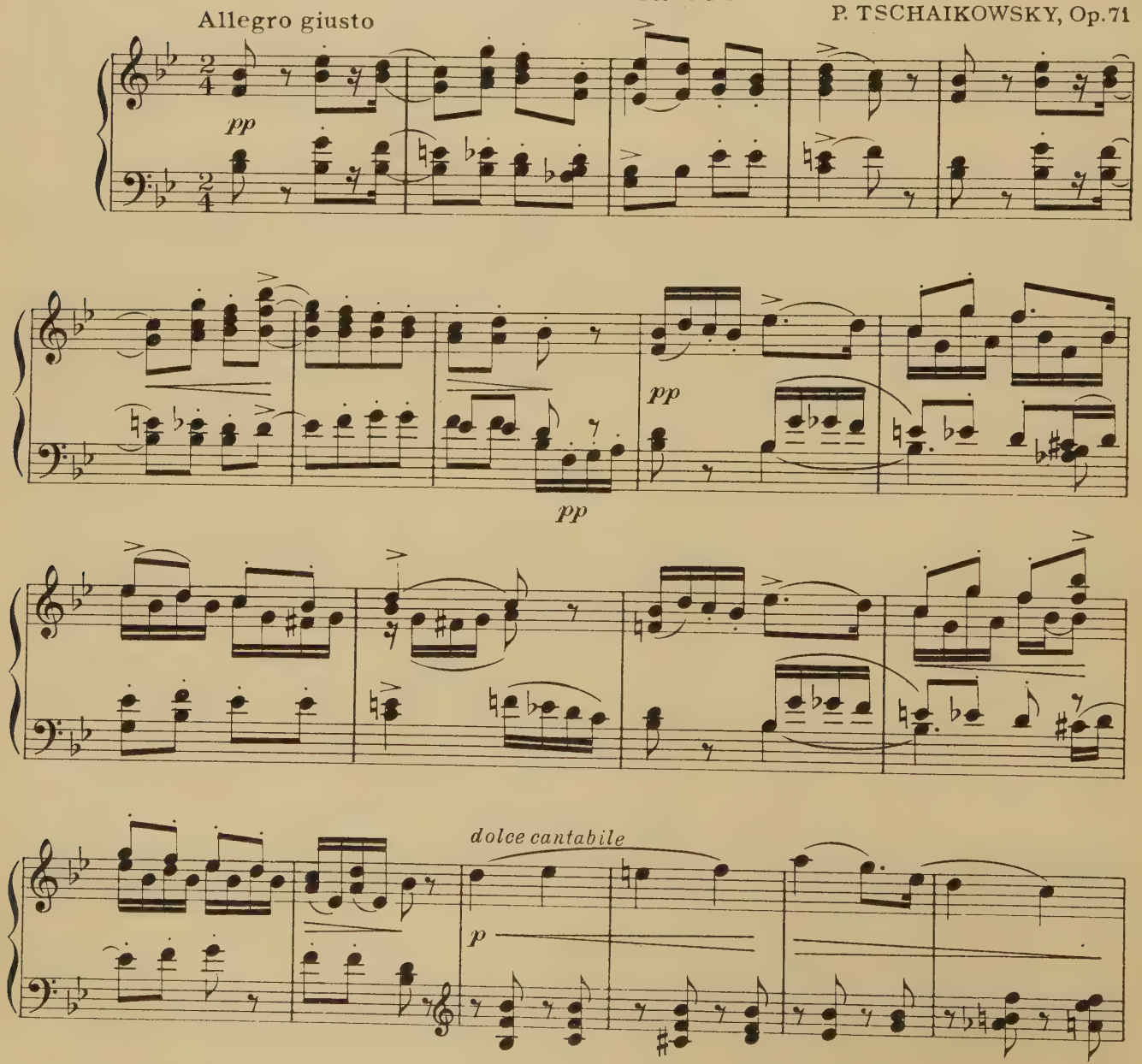
The "Nutcracker" Ballet

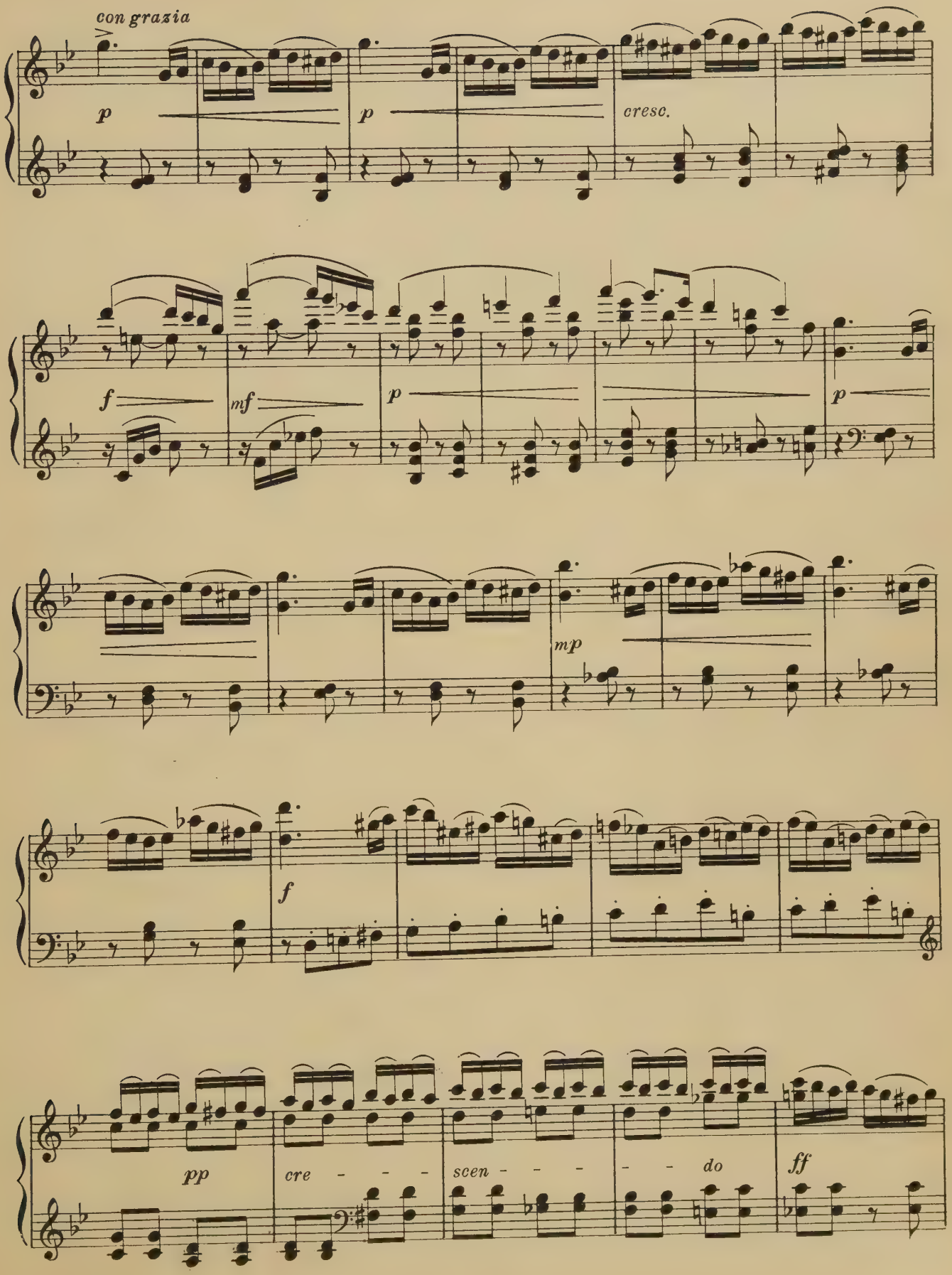
(Casse-Noisette)

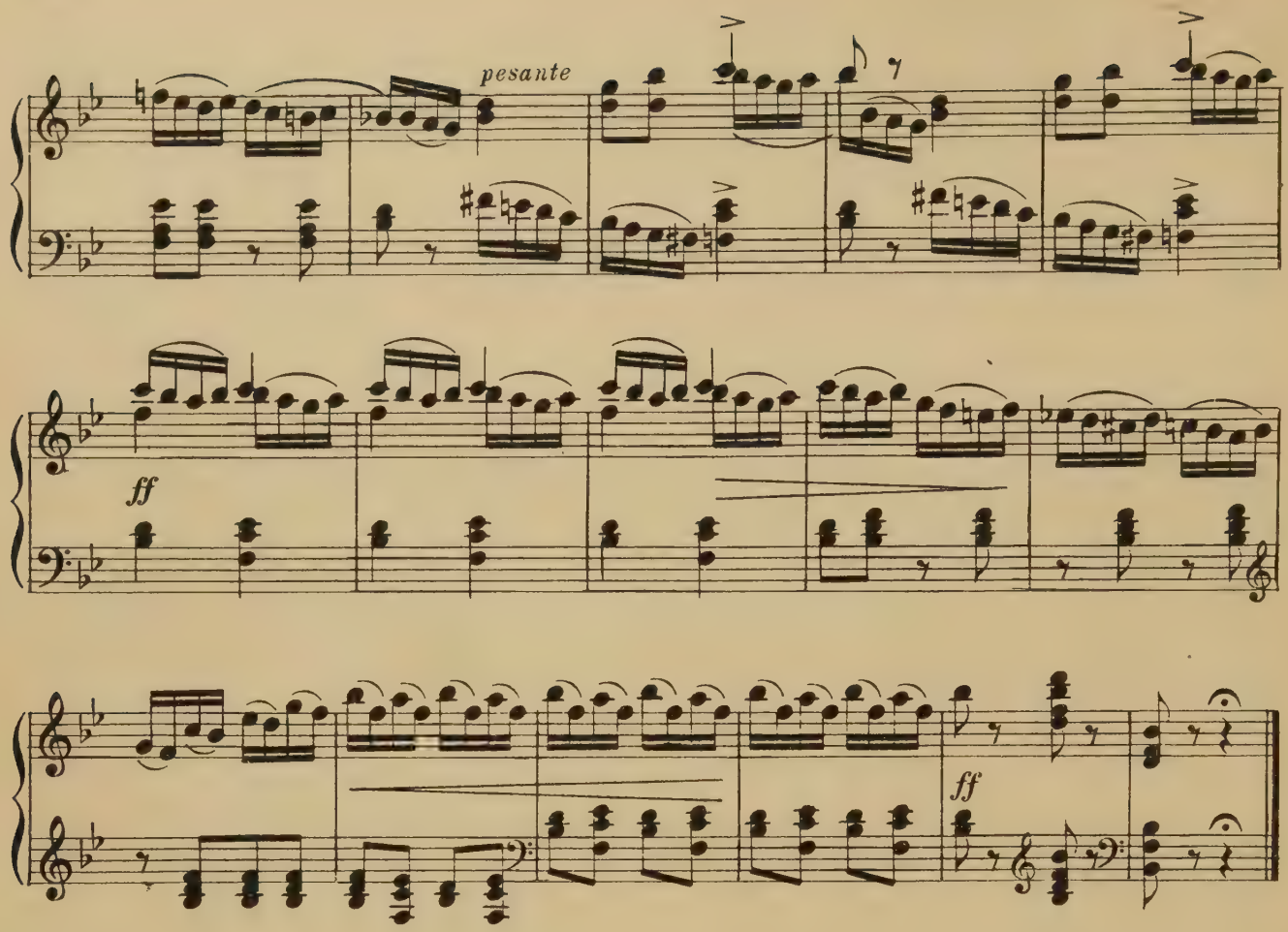
Overture Miniature

Allegro giusto

P. TSCHAIKOWSKY, Op. 71

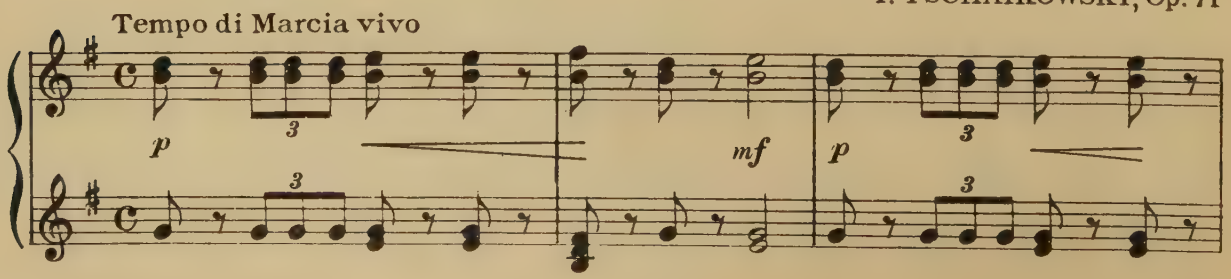
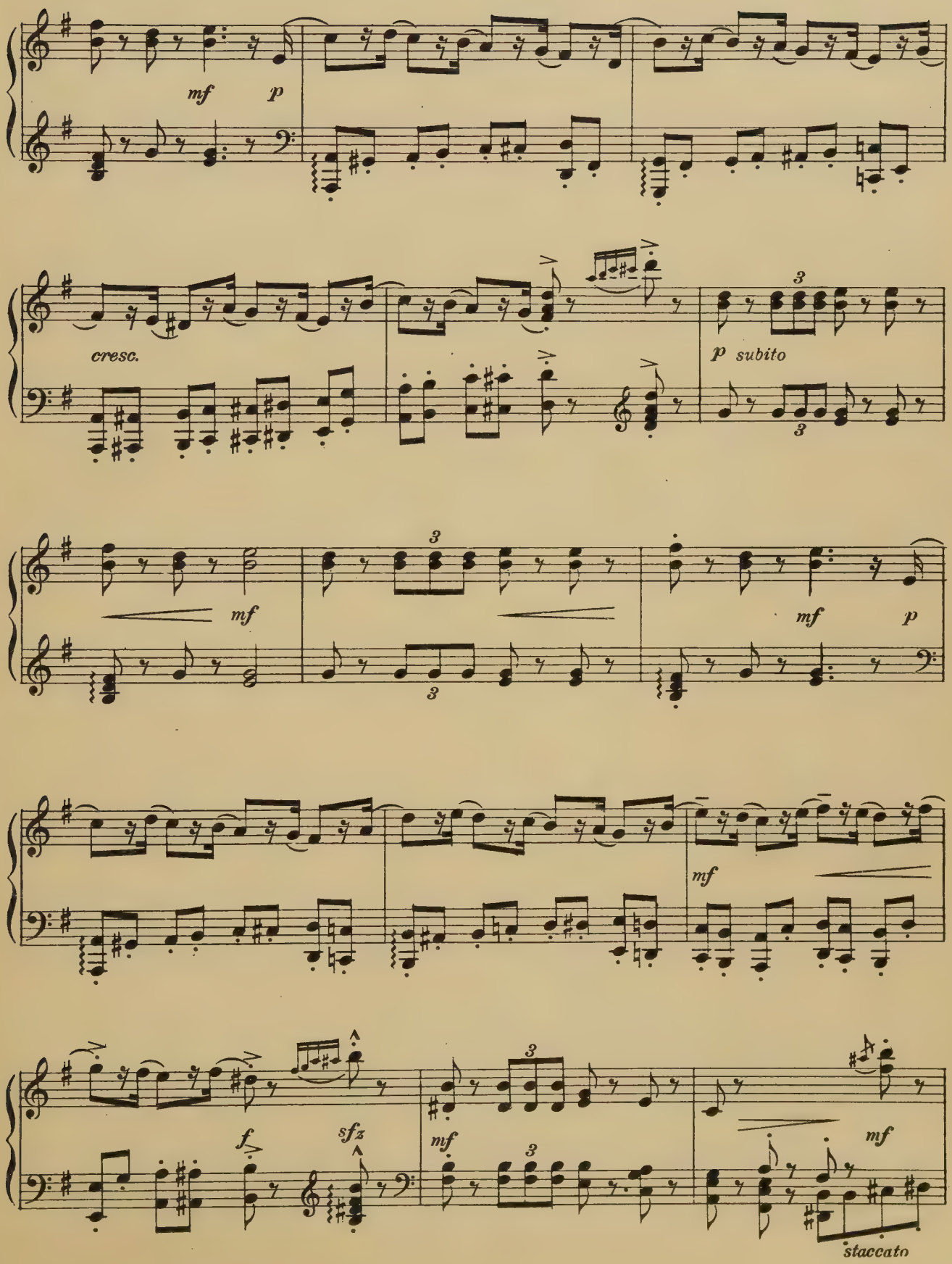


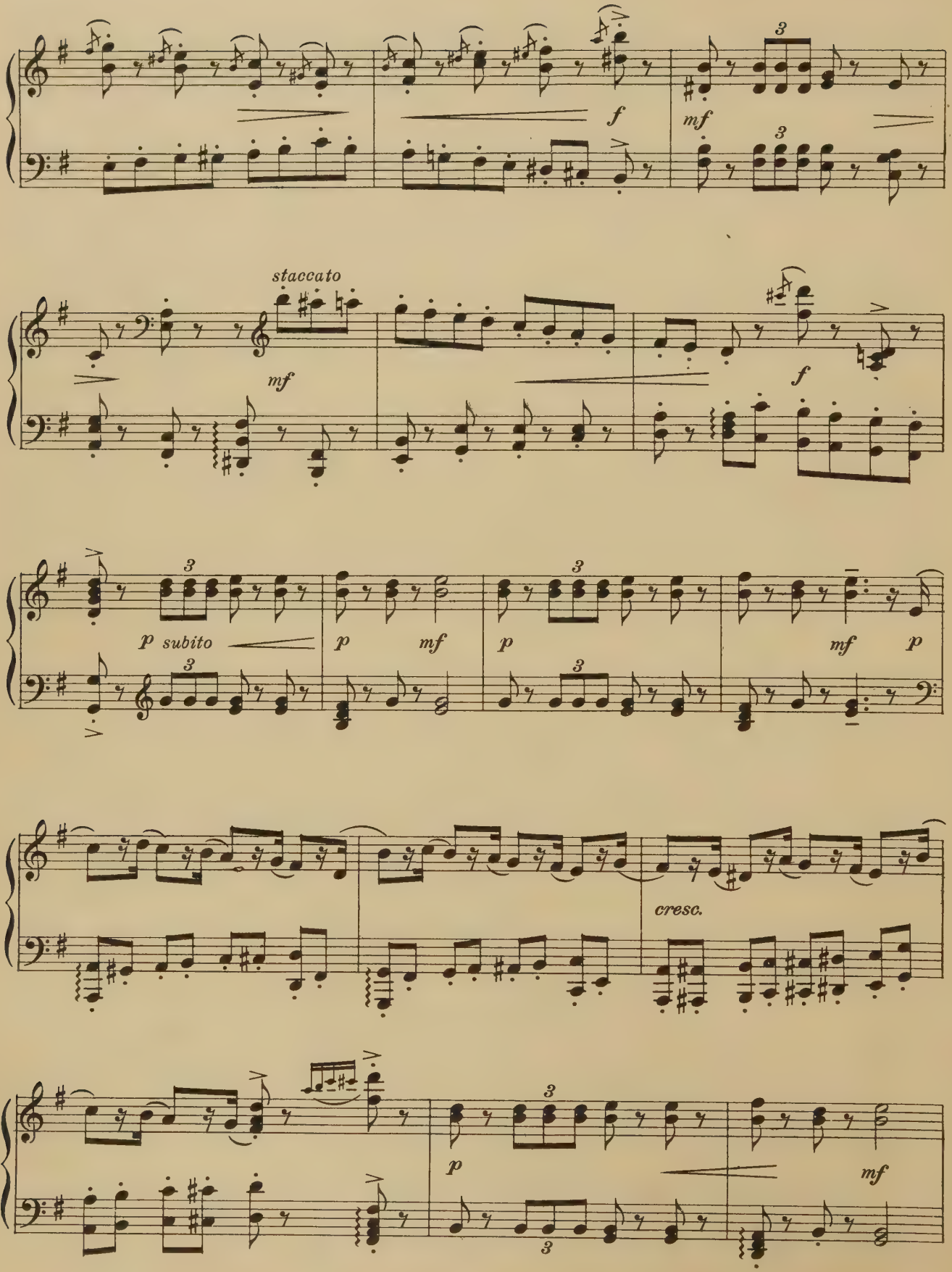

con grazia
p
p
cresc.
f
mf
p
p
mp
f
pp
cre - - - -
scen - - - - - do
ff

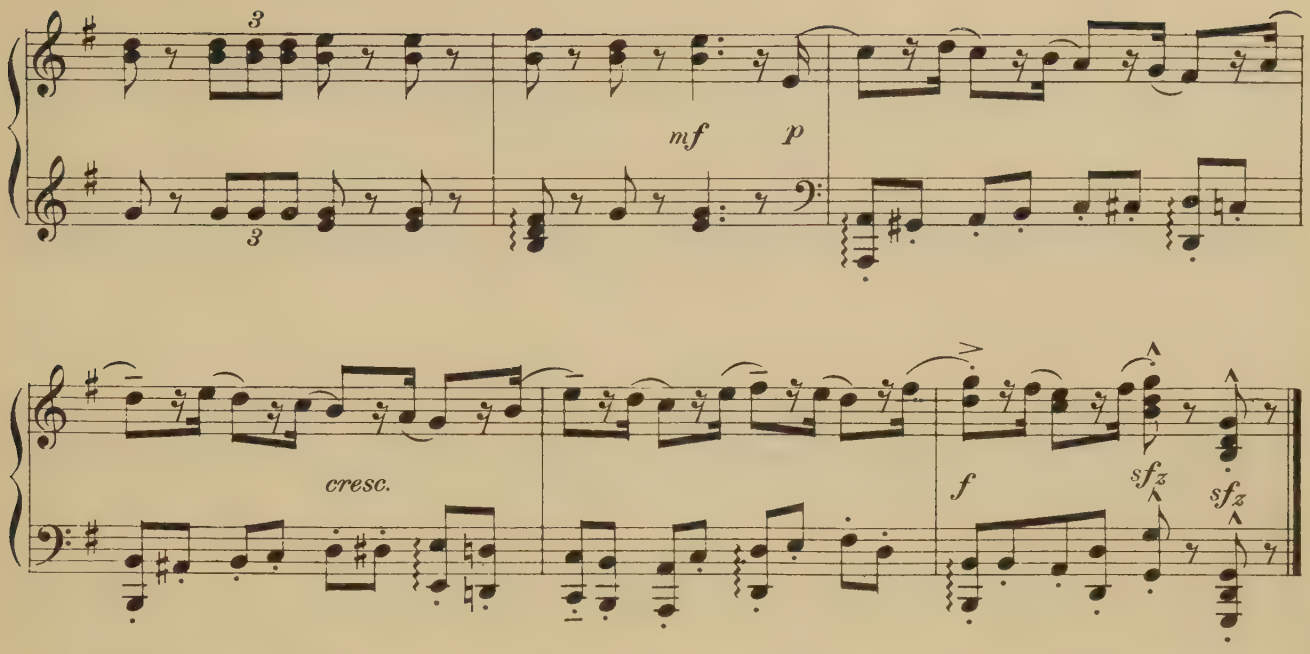


At the time he conceived the preliminary musical sketches for the "Casse-Noisette" Ballet, which was only about two years before his death, Tschaikowsky was already under the impression that he was failing physically and mentally, as this excerpt from a letter to a friend plainly shows: "In accordance with my promise, I write to inform you that I finished the sketches of the ballet yesterday. You will remember that I bragged to you that I could finish the ballet in about five days, but I have scarcely finished it in a fortnight. No, the old man is breaking up. Not only does his hair drop out, or turn as white as snow, not only does he lose his teeth, which refuse their service, not only do his eyes weaken and tire easily, not only do his feet walk badly, or rather drag themselves along, but he loses bit by bit the capacity to do anything at all." That Tschaikowsky was right is scarcely borne out by the vigorous originality of the march composed for the entrance of the children, part of which is given herewith:

The Children's March

P. TSCHAIKOWSKY, Op. 71


mf
p
cresc.
p subito
mf
mf
p
mf
f
sfz
mf
mf
staccato


staccato
mf
f
mf
f
p subito
p
mf
p
mf
p
cresc.
p
mf

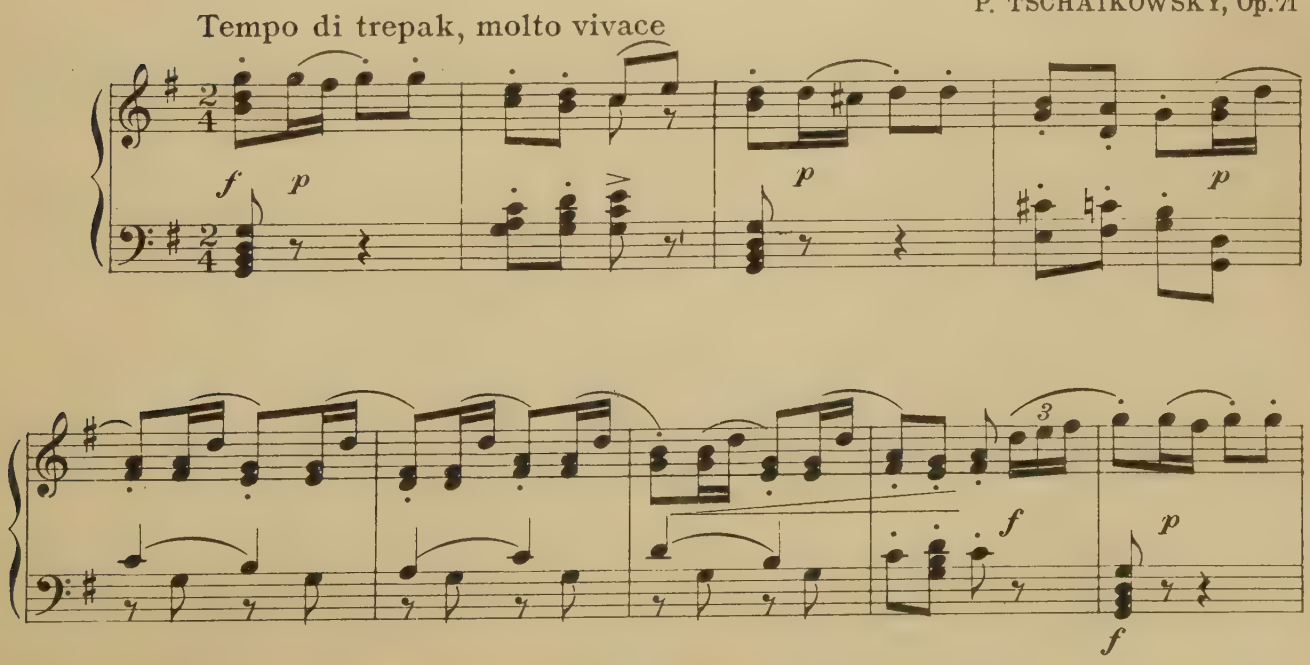


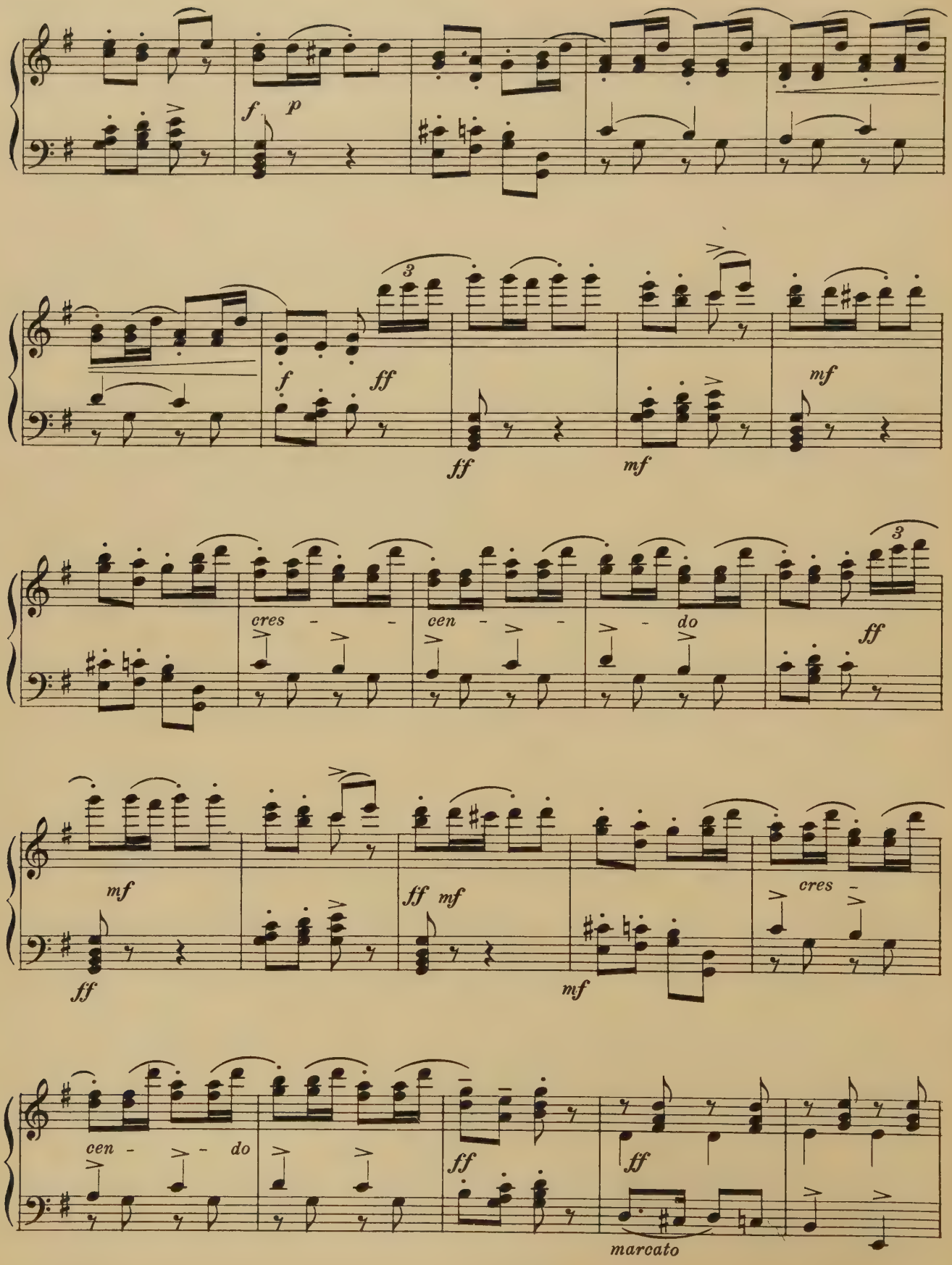
Tschaikowsky was always very much interested in the folk songs and dances of his native Russia, although he never became a composer of purely nationalistic tendencies like Glinka or Rimsky-Korsakow. One of his biographers, Nicholas Kashkin, relates an incident in which Nicholas Rubinstein and Tschaikowsky made an excursion to the village of Borobiev, in the environs of Moscow, where Rubinstein arranged a real rustic feast, buying for the peasants sweetmeats and wine. In return, the peasants gave a number of their choral dances which made a lasting impression upon Tschaikowsky, so much so that almost twenty years later, he was inspired to the composition of an exhilarating form of Russian dance - the trepak - for the "Casse-Noisette" Ballet, a jovial number which is presented herewith.

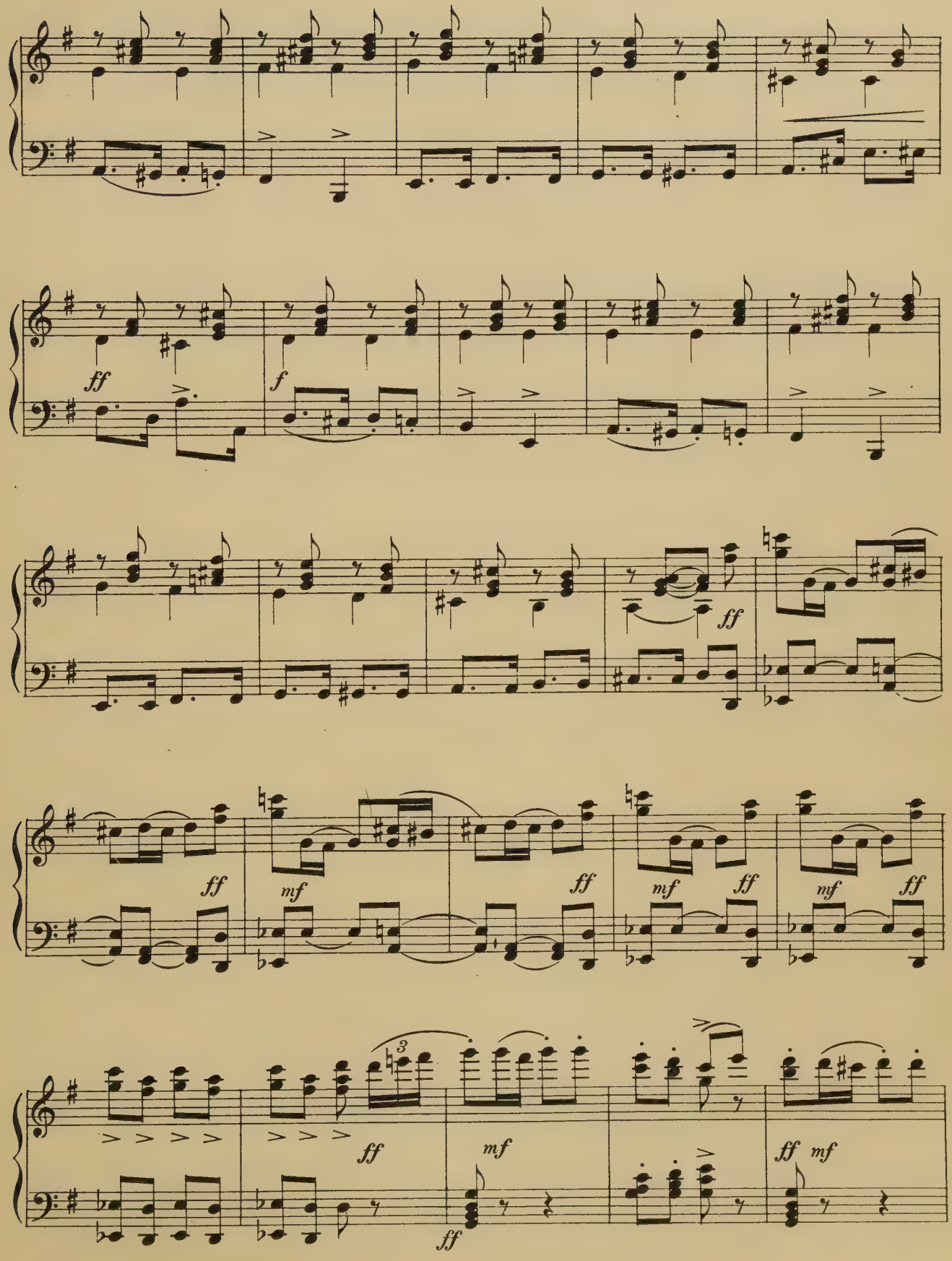
Trepak

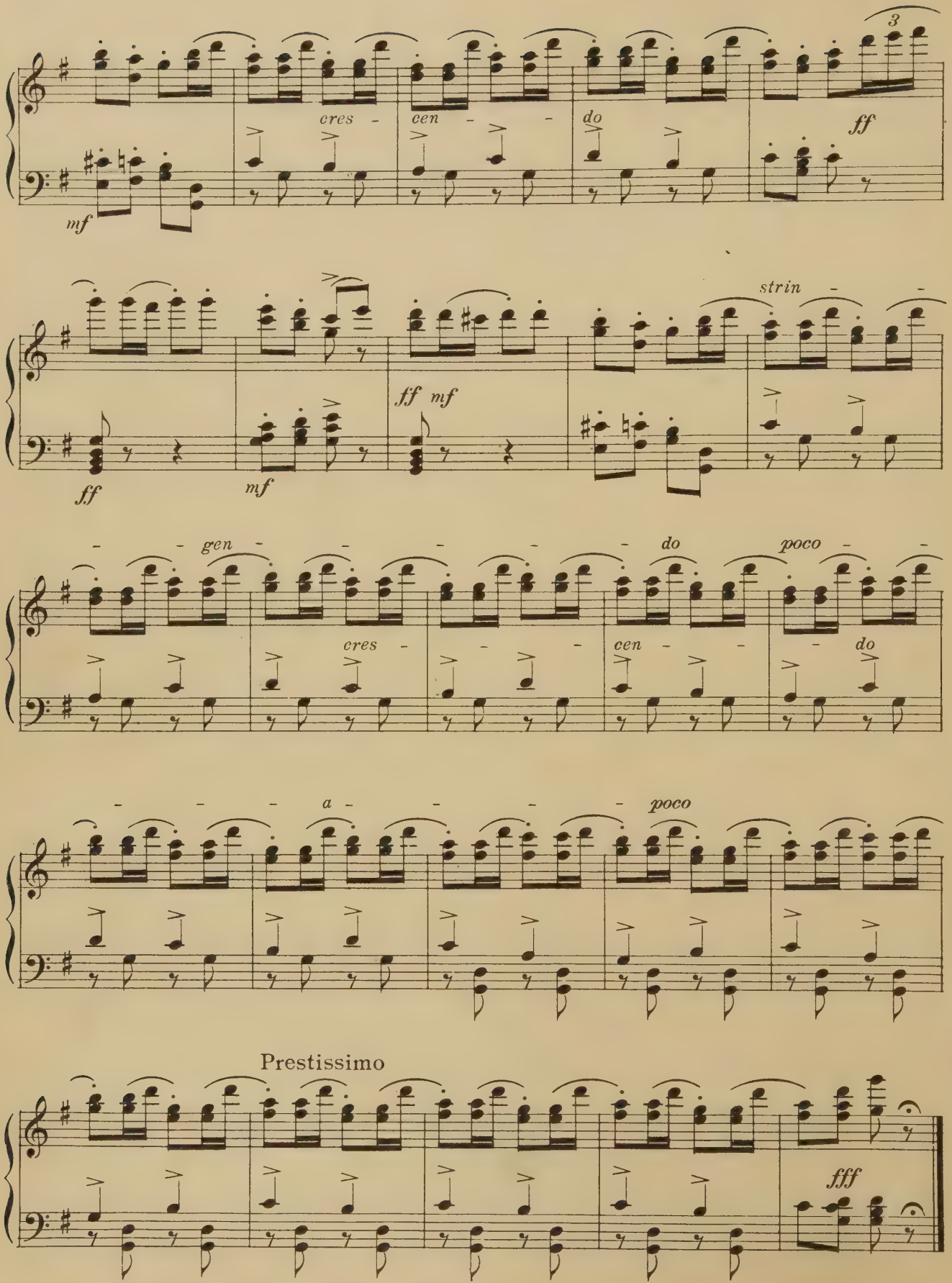
P. TSCHAIKOWSKY, Op. 71

Tempo di trepak, molto vivace




f p
3
f ff
ff
mf
mf
cres - - cen - - do
ff
mf
ff
ff mf
mf
cres -
cen - - do
ff
ff
marcato

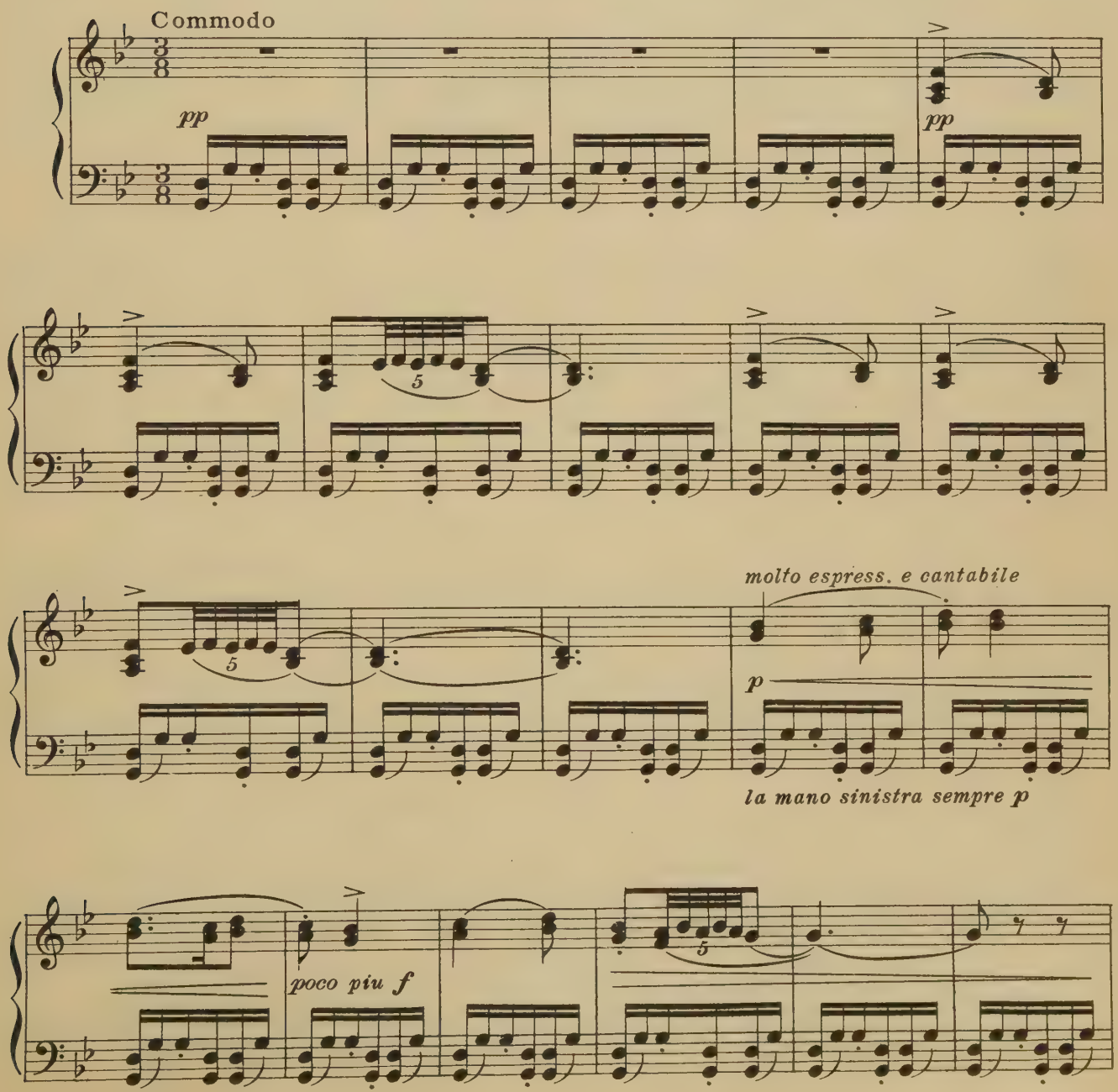

ff
f
ff
ff
mf
ff
mf
ff
mf
ff
3
ff
mf
ff
ff mf

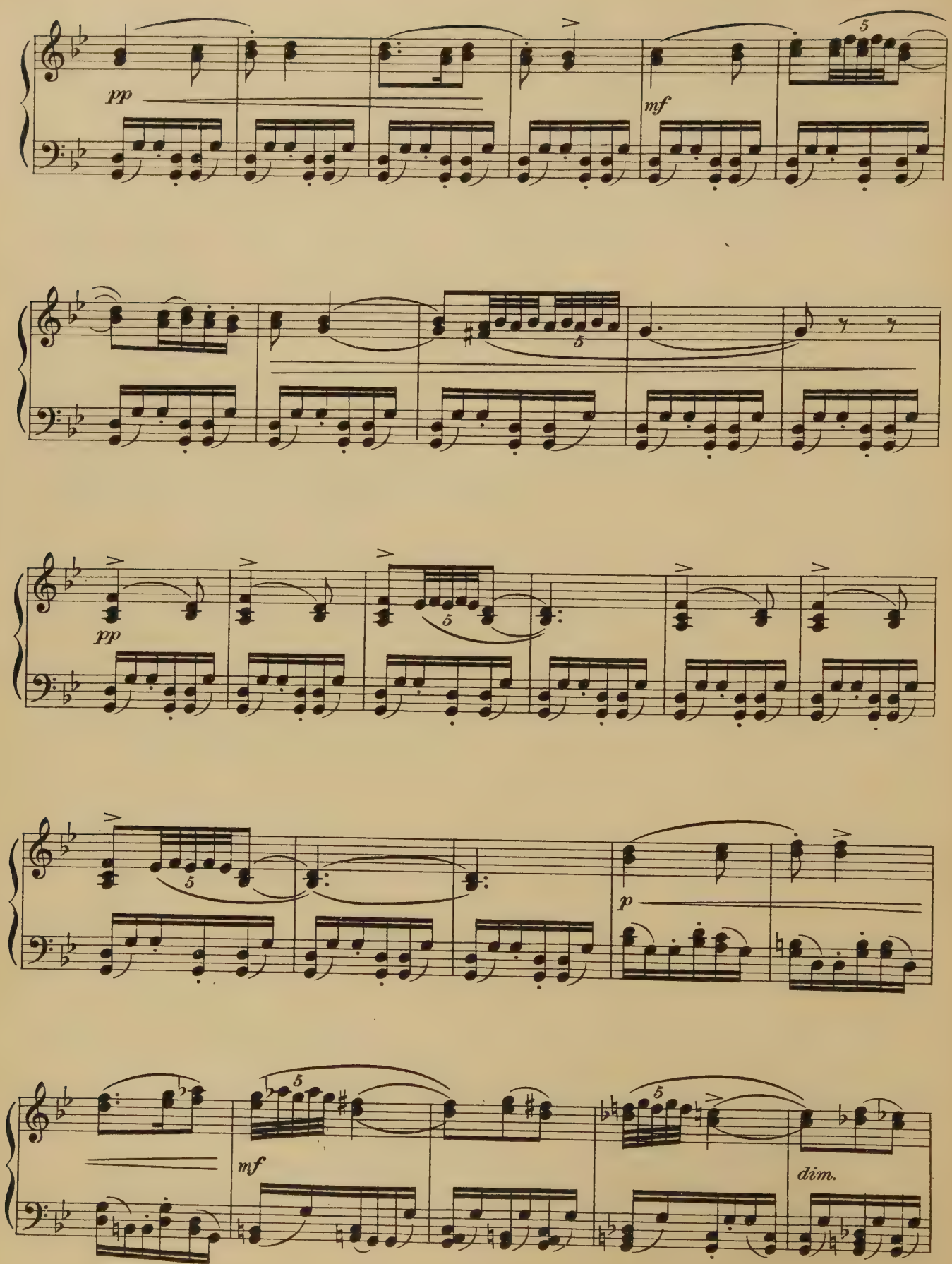

3
cres - cen - - do
ff
mf
strin - -
ff mf
ff
mf
gen - - - - - - do poco - -
cres - - - cen - - - do
a - - - - poco
Prestissimo
fff

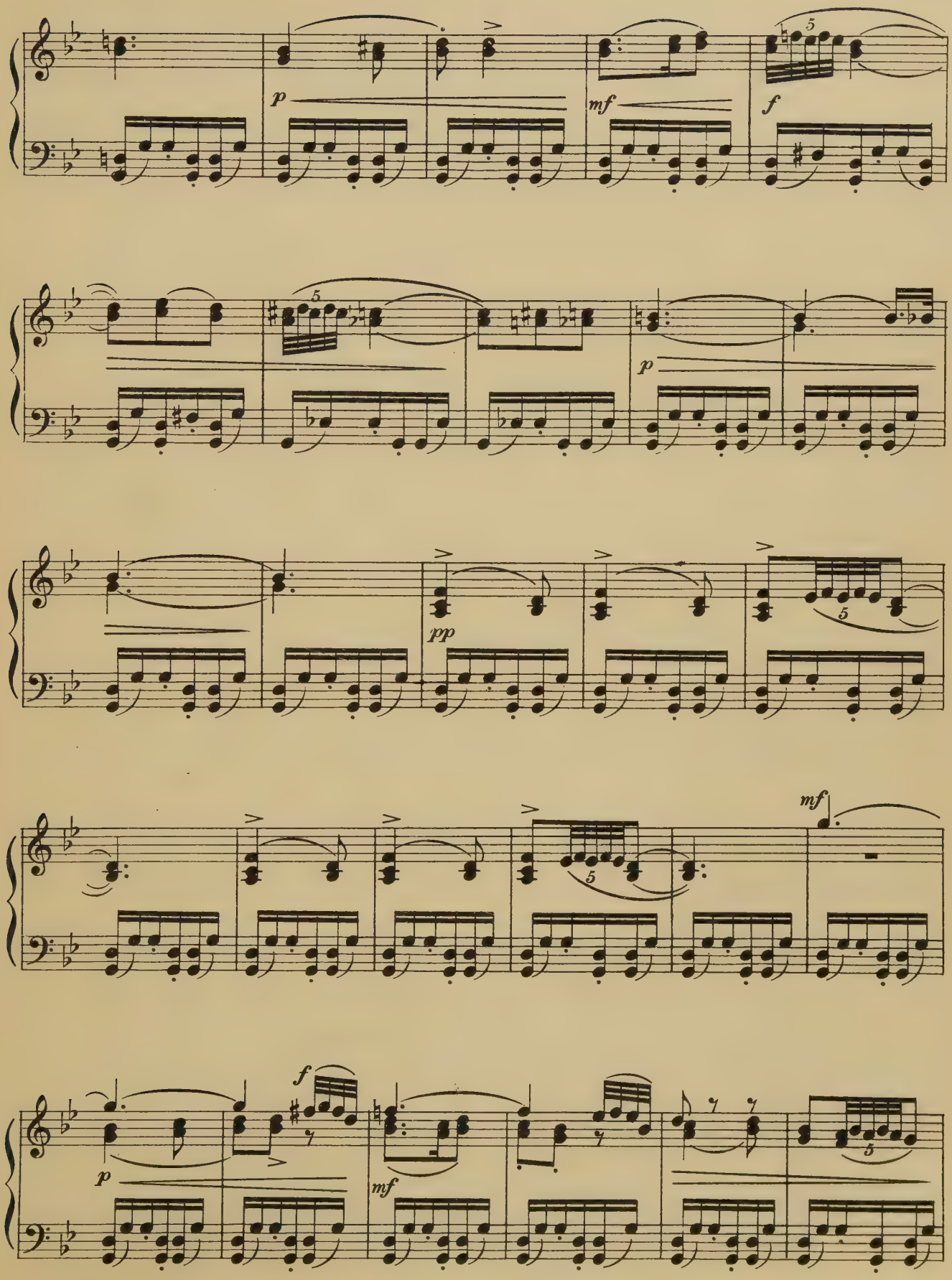
The second act of the "Casse-Noisette" (Nutcracker) Ballet takes place in a wonderful kingdom wherein all the characters are candies or sweetmeats of some kind. Upon the arrival of the little girl in this fascinating land, with her beloved nutcracker (now become a handsome prince) the Queen of the land, known as the Sugarplum Fairy, entertains her guests with a magnificent divertisse - ment participated in by sweets, toys and spices. For the sprites who represent coffee, Tschaikow- sky has written a weirdly beautiful movement called "Danse Arabe" in which he rivals the skill of Rin.sky-Korsakow in composing airs which in rhythm and sound could be real products of the land from which they are supposed to emanate. No music has ever been written which suggests in more colorful manner the depths of the Sahara:

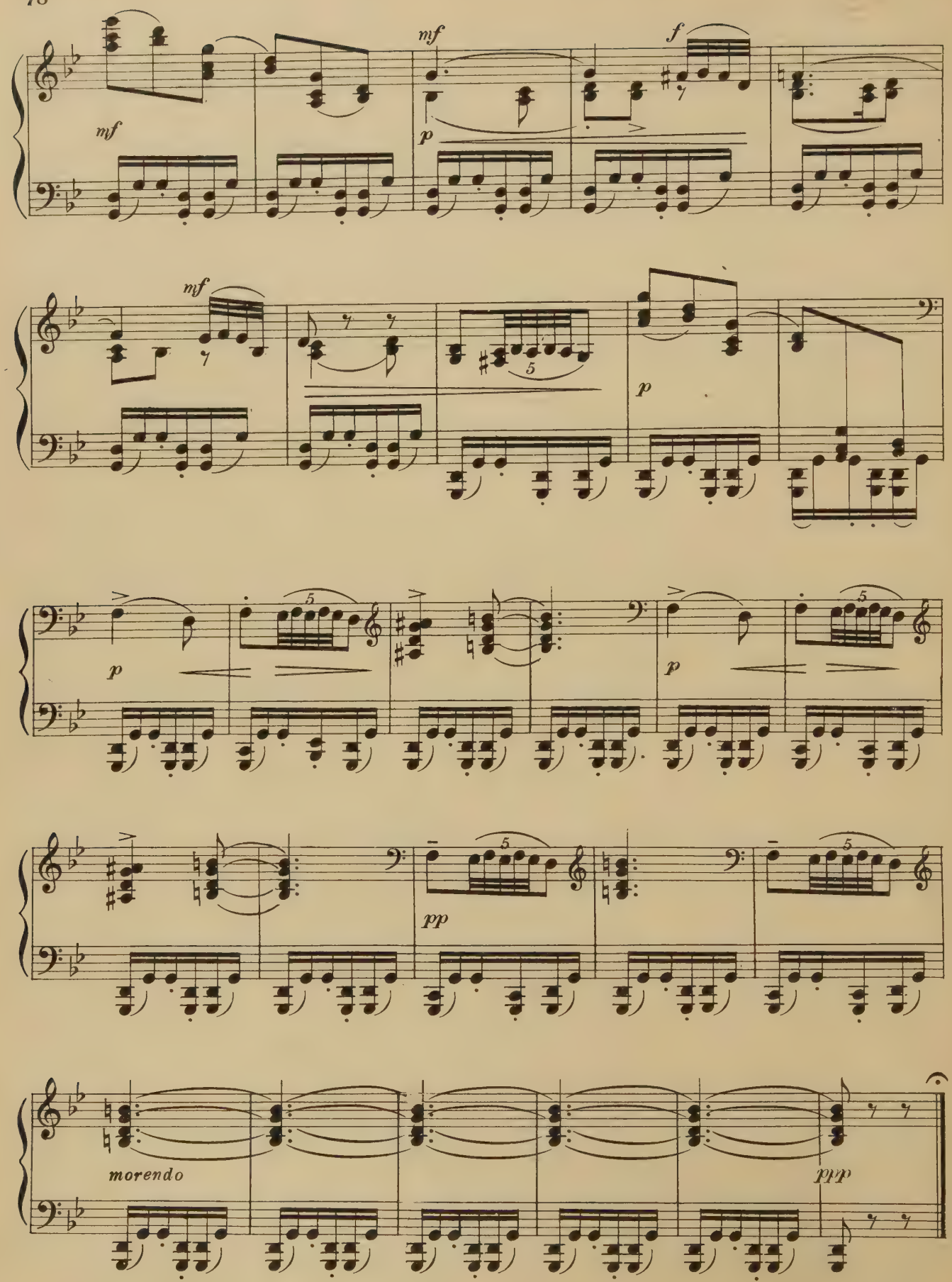
Danse Arabe

P. TSCHAIKOWSKY, Op. 71




pp
mf
5
pp
5
p
mf
dim.

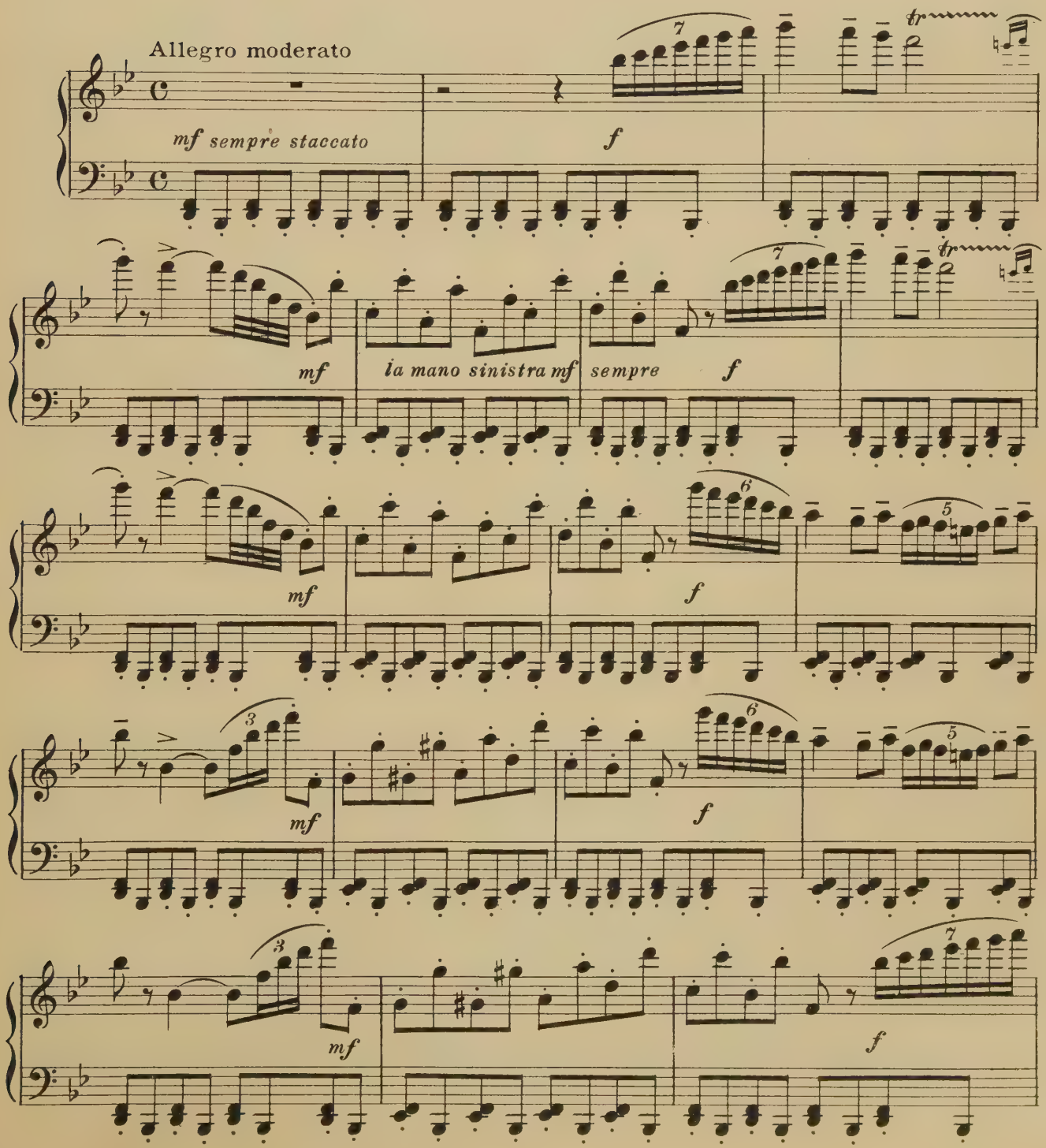

p
mf
f
5
p
pp
mf
f
p
mf
5

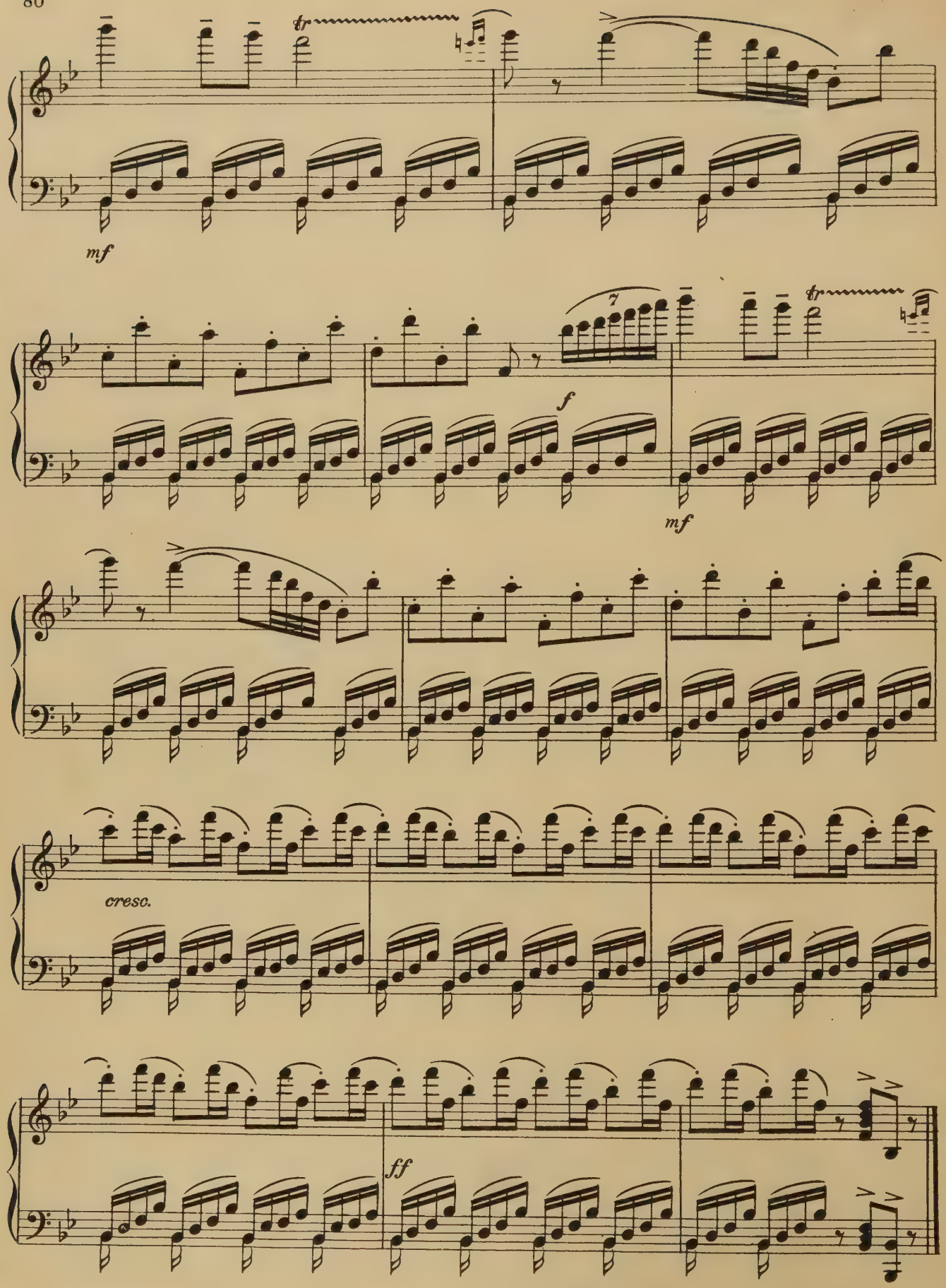

mf
mf
p
f
mf
p
p
p
p
pp
morendo
ppp

For the little sprites from China, who represented tea, Tschaikowsky wrote an odd dance in which the bassoon and piccolo play amusing parts- the piccolo shrilling a melody amongst the topmost notes of the musical scale, and the bassoons bleating a monotonous accompaniment figure far down in the depths of the bass staff. A pizzicato figure in stringed instruments adds further picturesque effects, all culminating in a noisy conclusion which imitates closely the raucous, ear-racking qualities of Chinese music:

Chinese Dance

P. TSCHAIKOWSKY, Op. 71

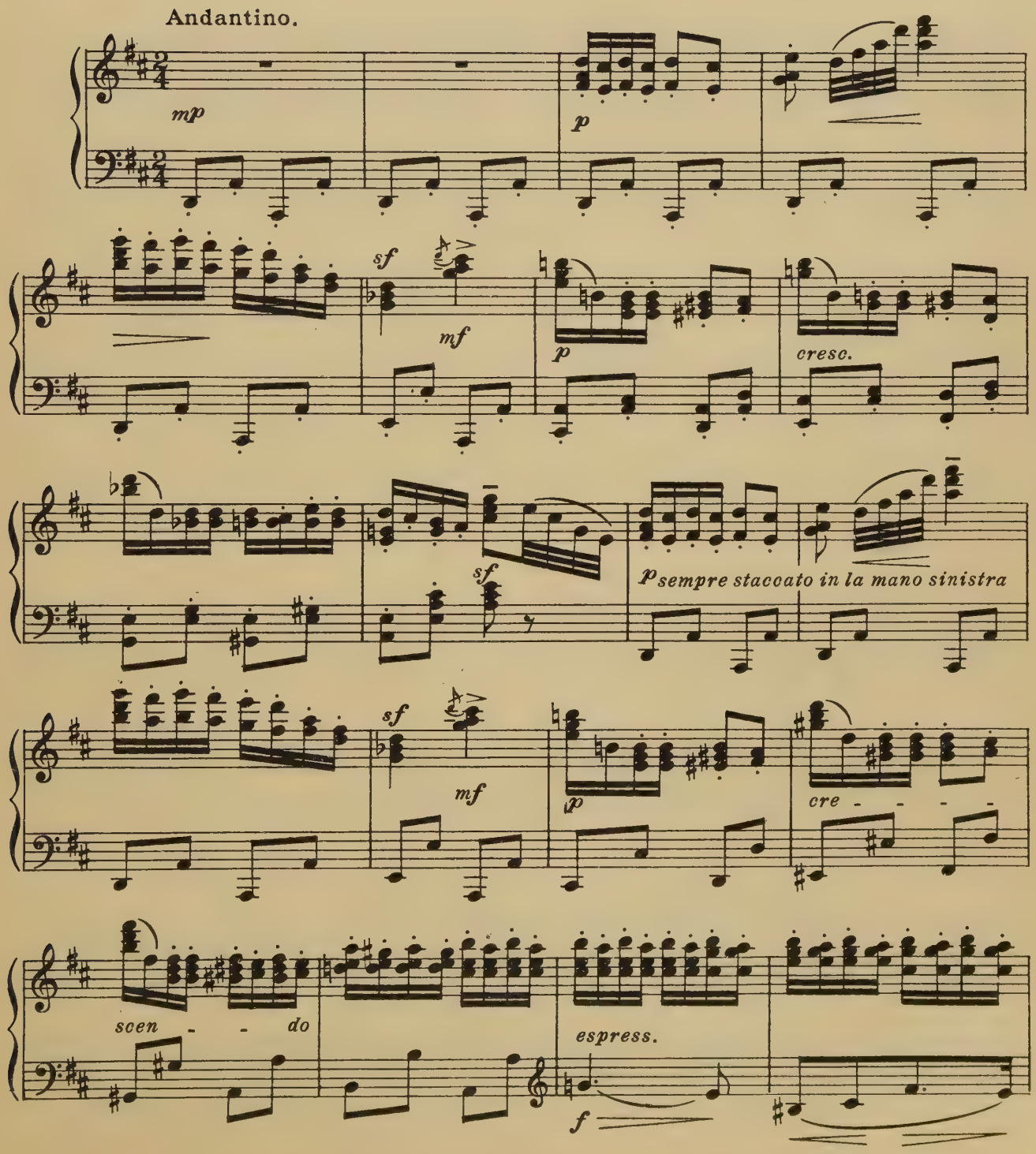


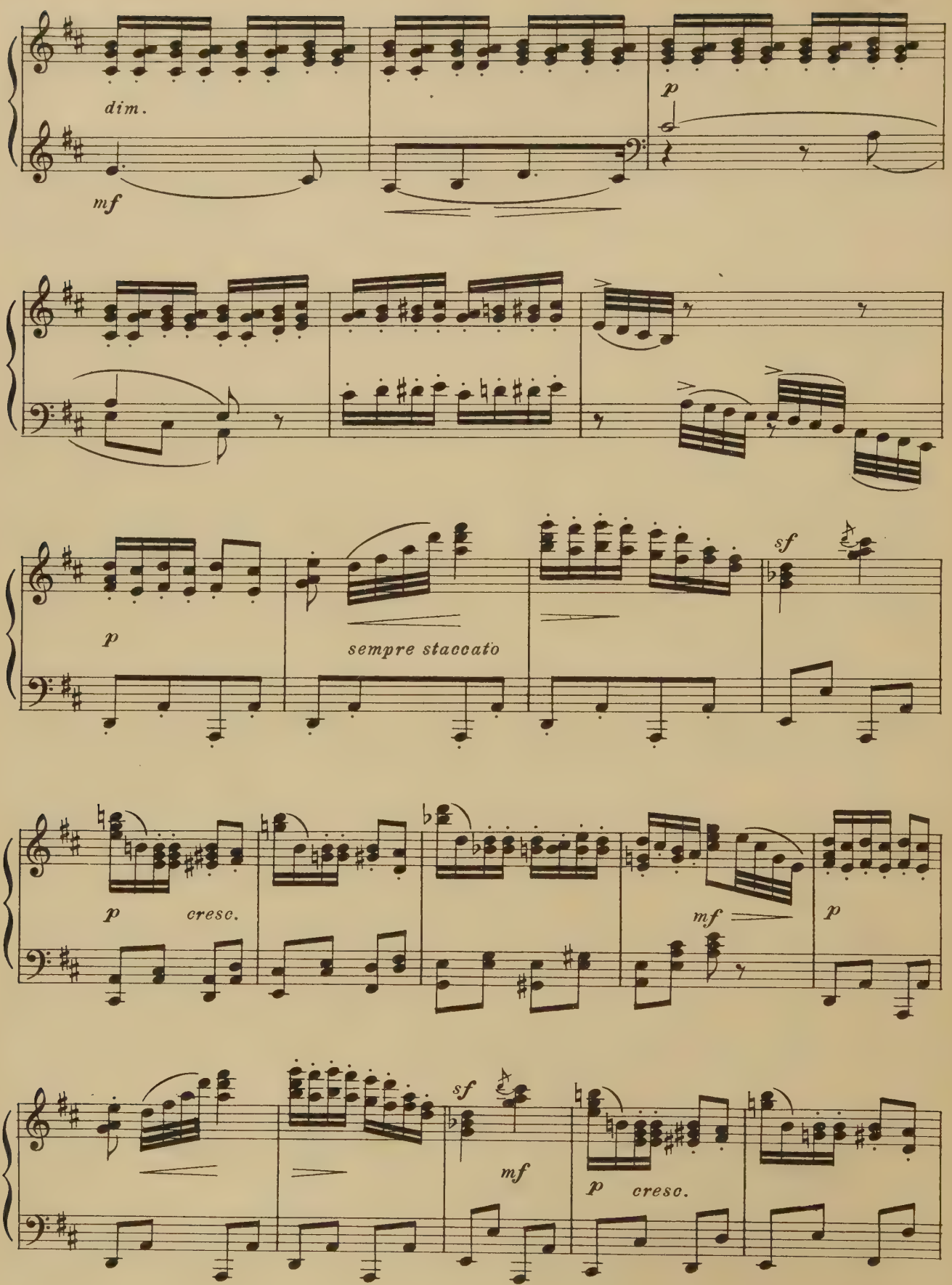

tr
mf
7
f
tr
mf
cresc.
ff

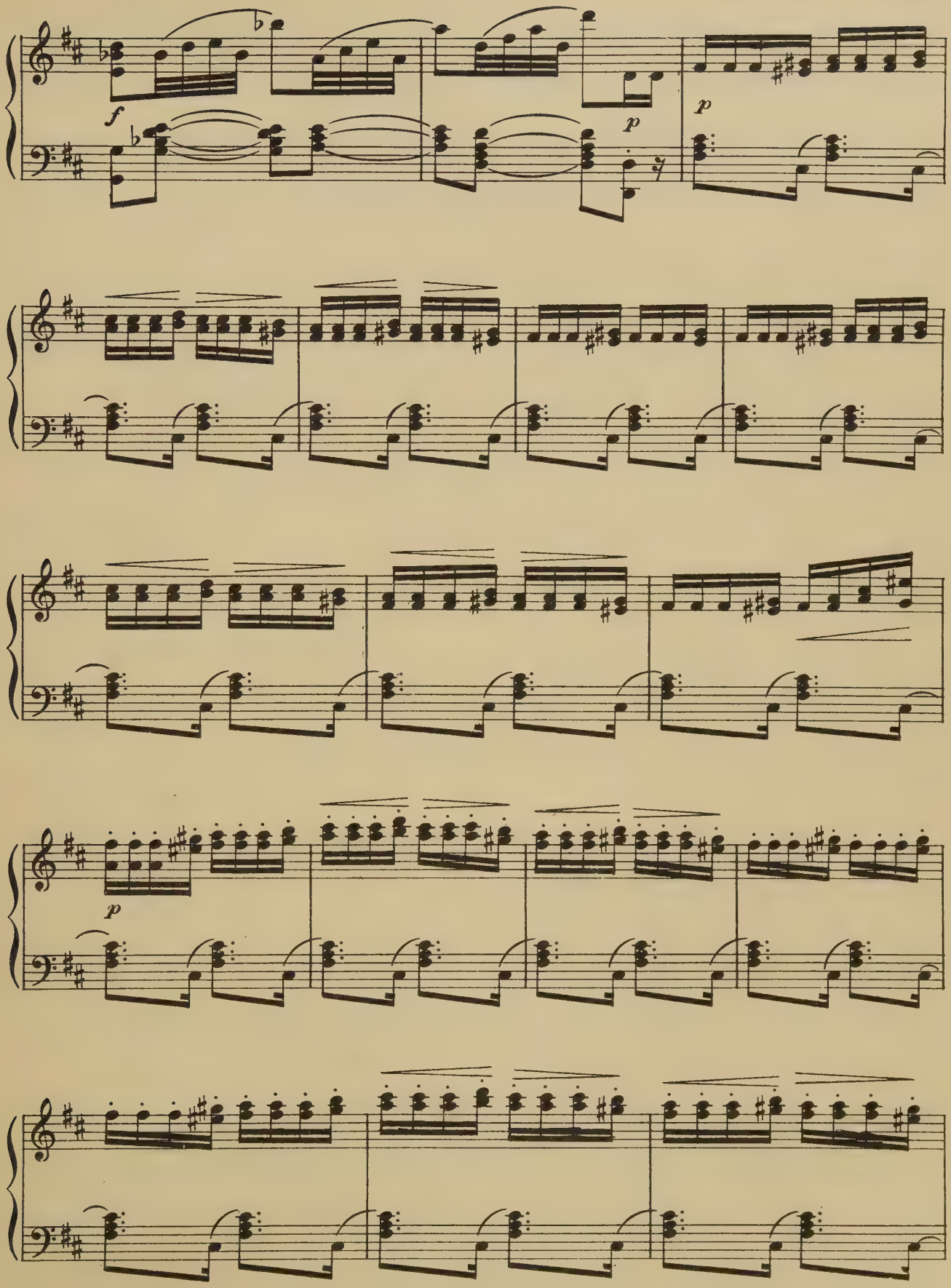
In its flight into the realm of poetic fancy, no composition by Tschaikowsky rises to greater heights than the "Dance of the Reed Flutes" in the "Nutcracker" Ballet. The composer seems to have had in mind that quaint, home-made musical instrument, which we all remember as part and parcel of our youthful days - a reed covered with a piece of paper, producing a tone similar to that of a tiny flute. An extremely novel effect in the orchestration of this number is the placing of the secondary theme, staccato in character, in the hands of the trumpets, playing in thirds and affording a striking contrast to the first theme:

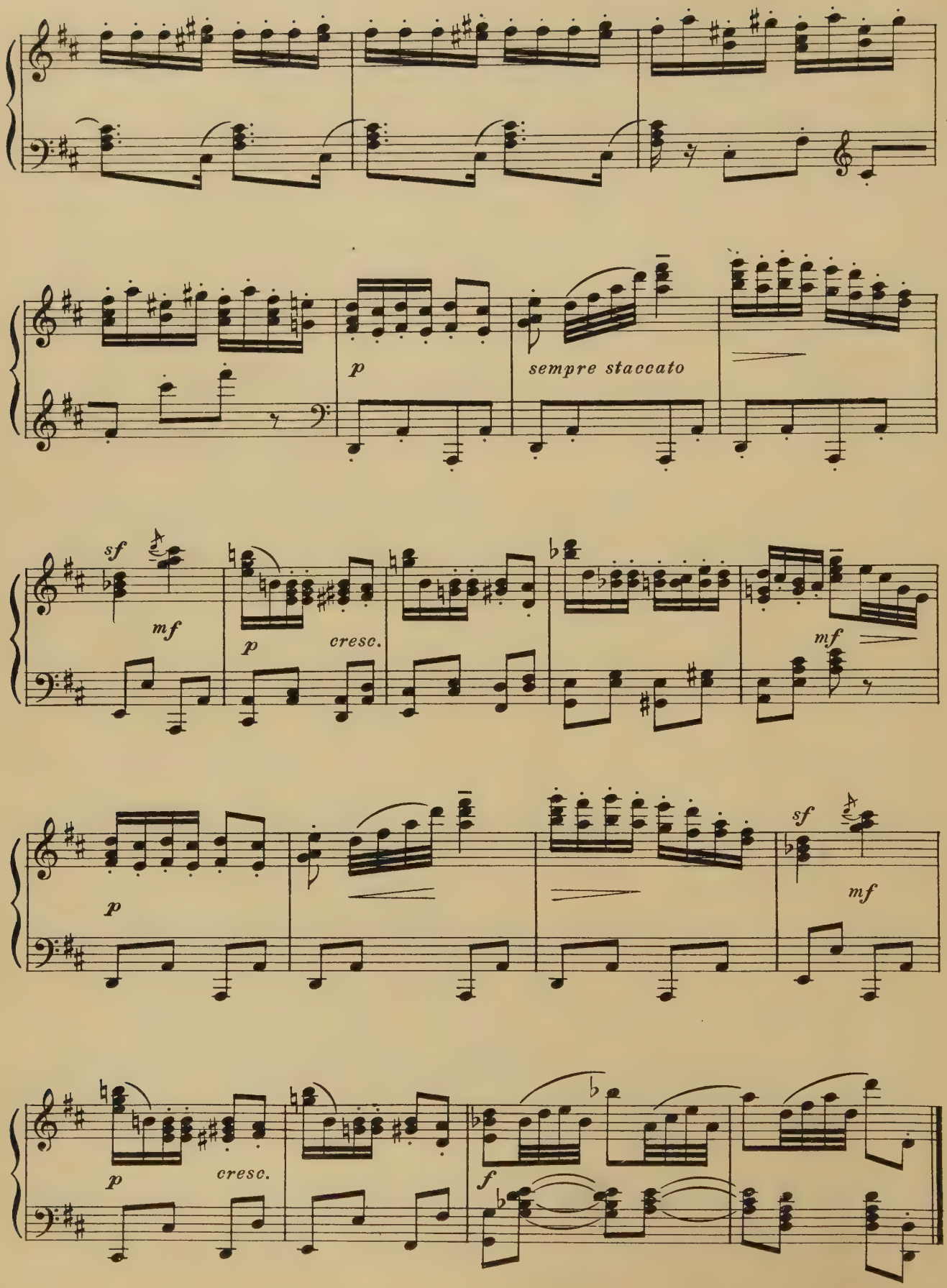
Dance of the Reed Flutes

P. TSCHAIKOWSKY Op, 71



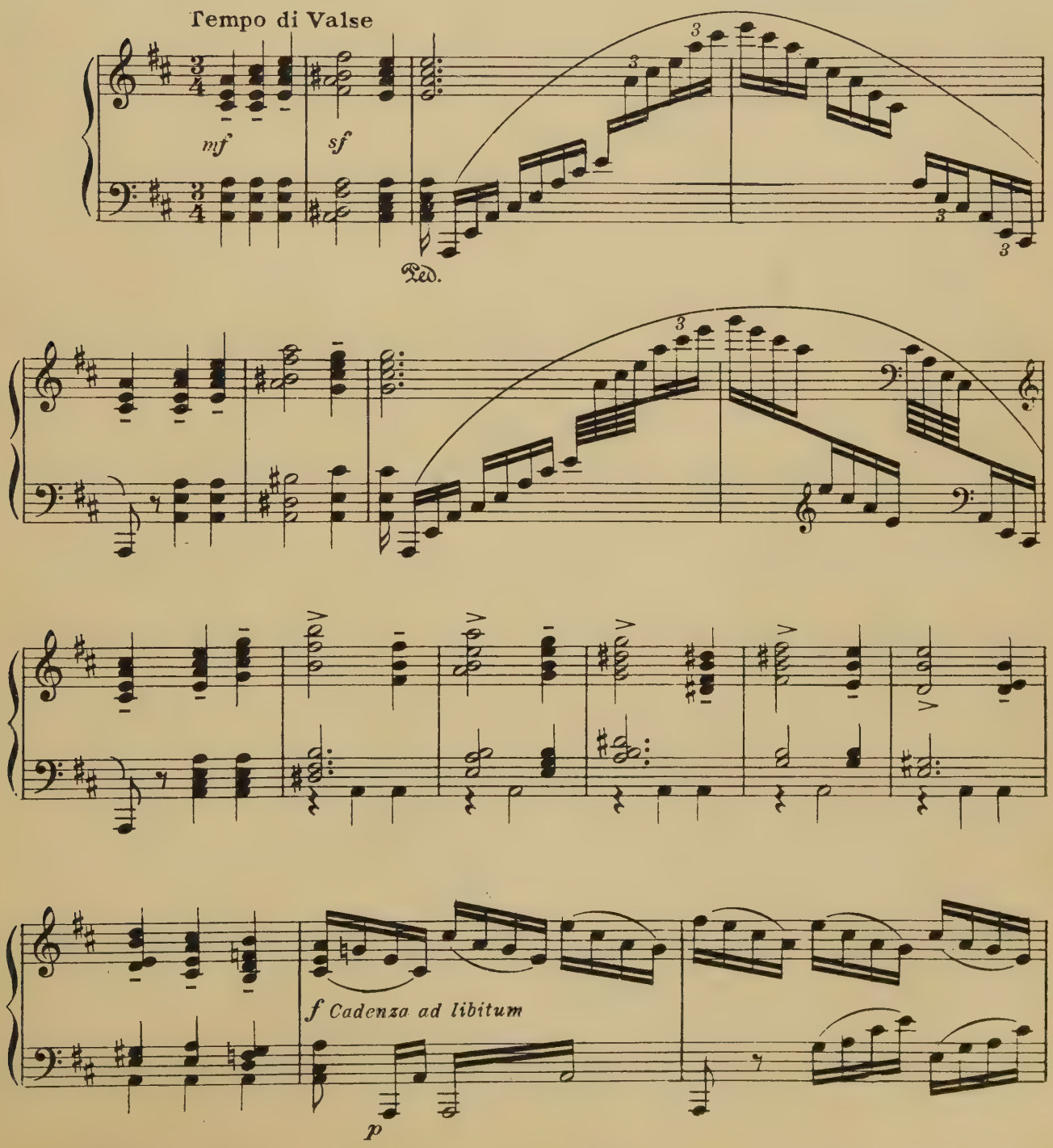
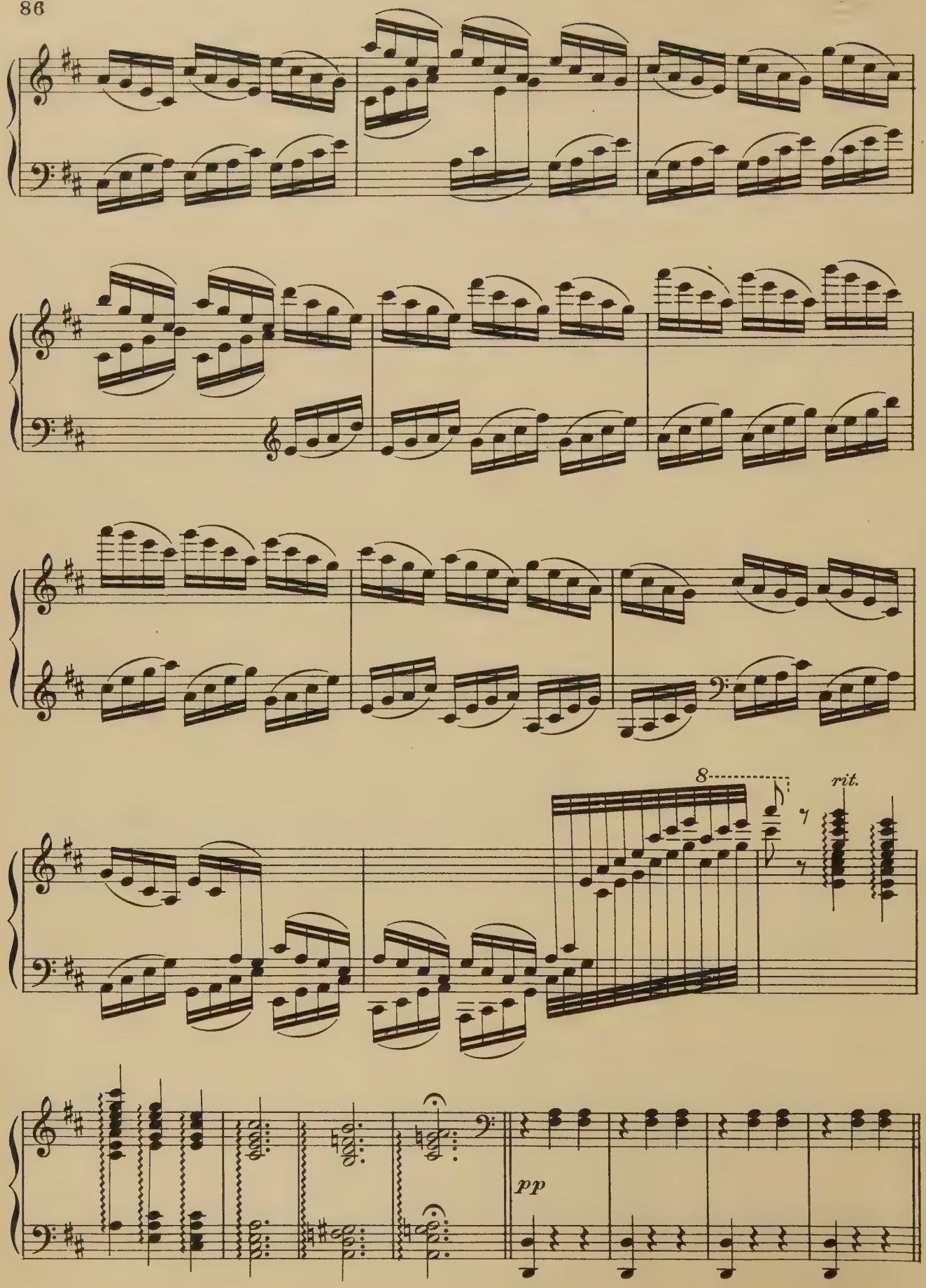

dim.
mf
p
p
sempre staccato
sf
p
cresc.
mf
p
sf
mf
p
cresc.

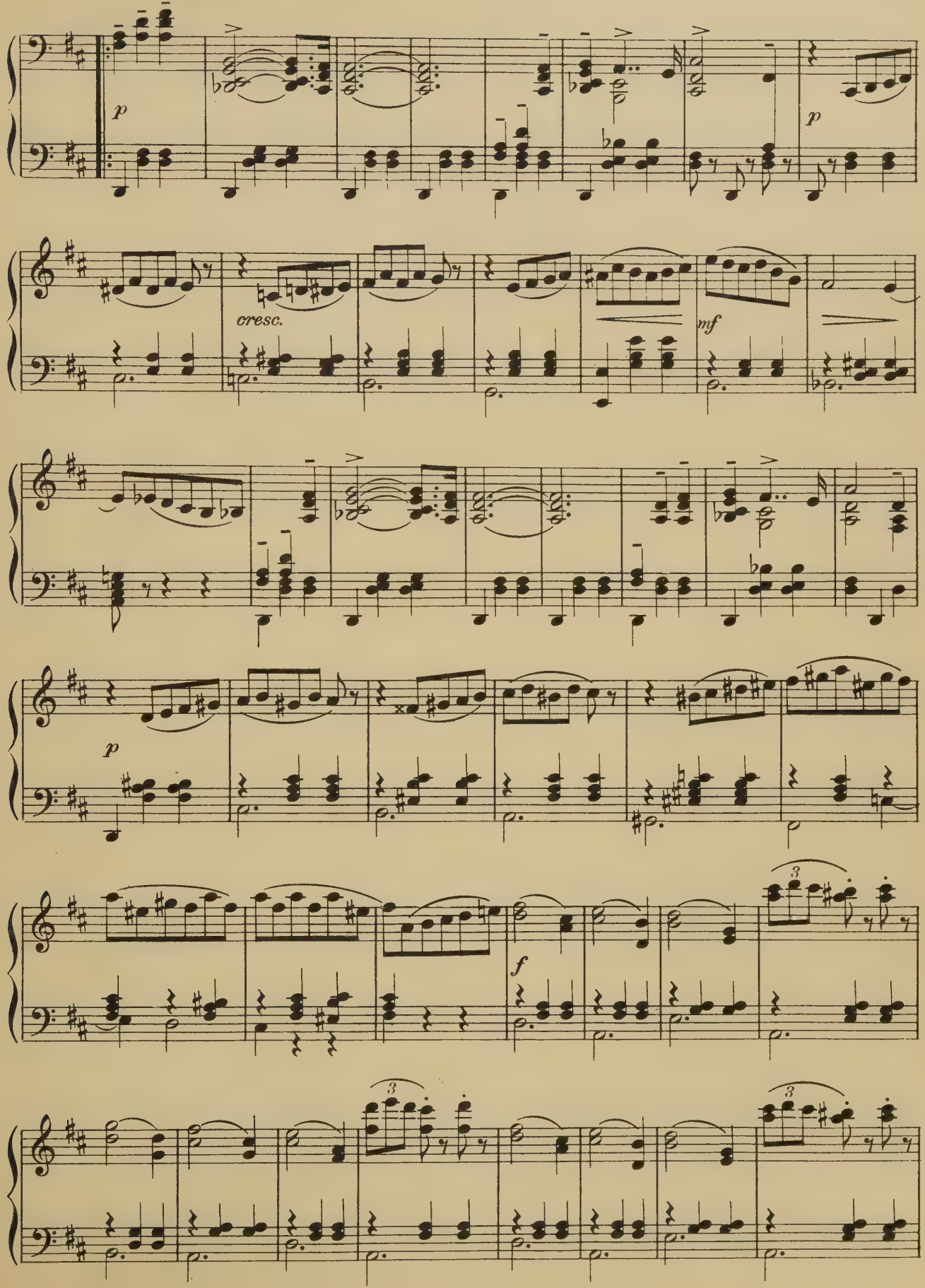

f
p
p
p

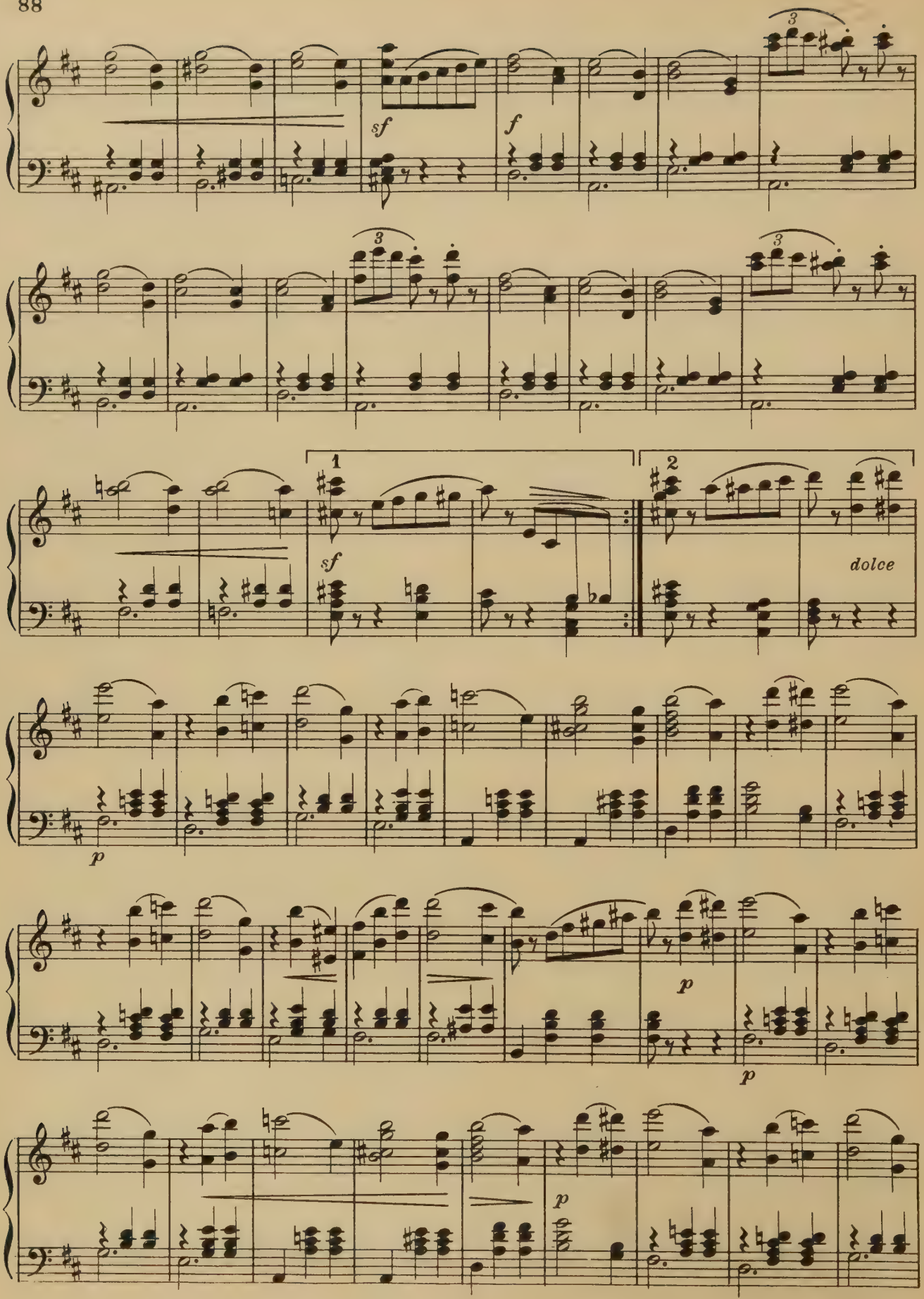

p
sempre staccato
sf
mf
p
cresc.
mf
p
sf
mf
p
cresc.
f

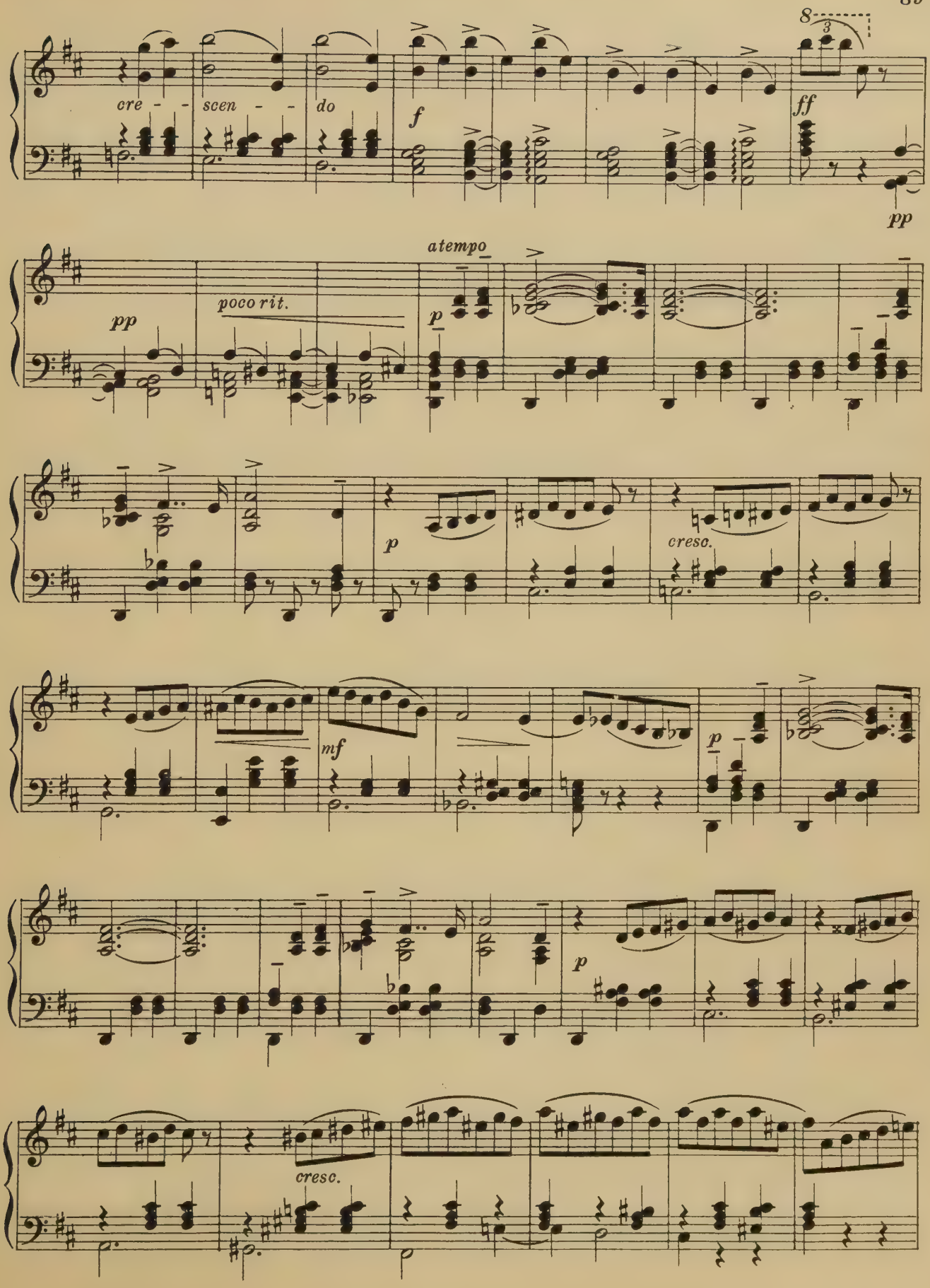
The "Valse des Fleurs" or "Waltz of the Flowers," the crowning number in the divertissement of the "Nutcracker" Ballet, is one of Tschaikowsky's greatest achievements in lighter composition, and indicates plainly that, had he chosen to be a waltz composer such as Strauss or Waldteufel, or indeed a composer of light opera, he would have been equally as great as he was as a creator of symphonic works. He never seems to have been at a loss for a melody, of any character or in any rhythm, and rarely was the melody he conceived either commonplace or unsuited for the situation in which it was used. The introduction to the waltz proper is particularly happy, in that it creates an atmosphere which really suggests the undulating sway of flowers in summer breeze:

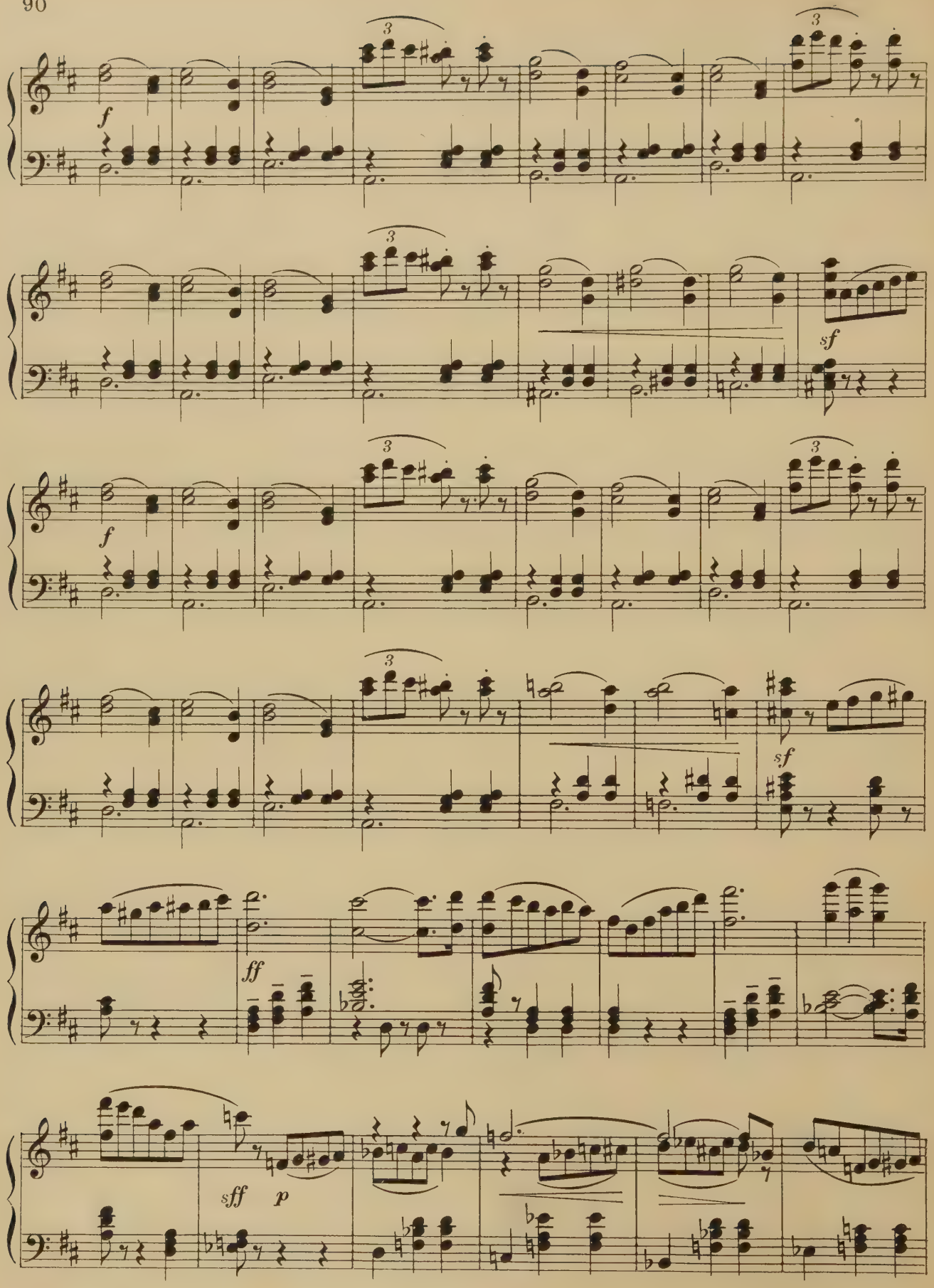
Valse des Fleurs

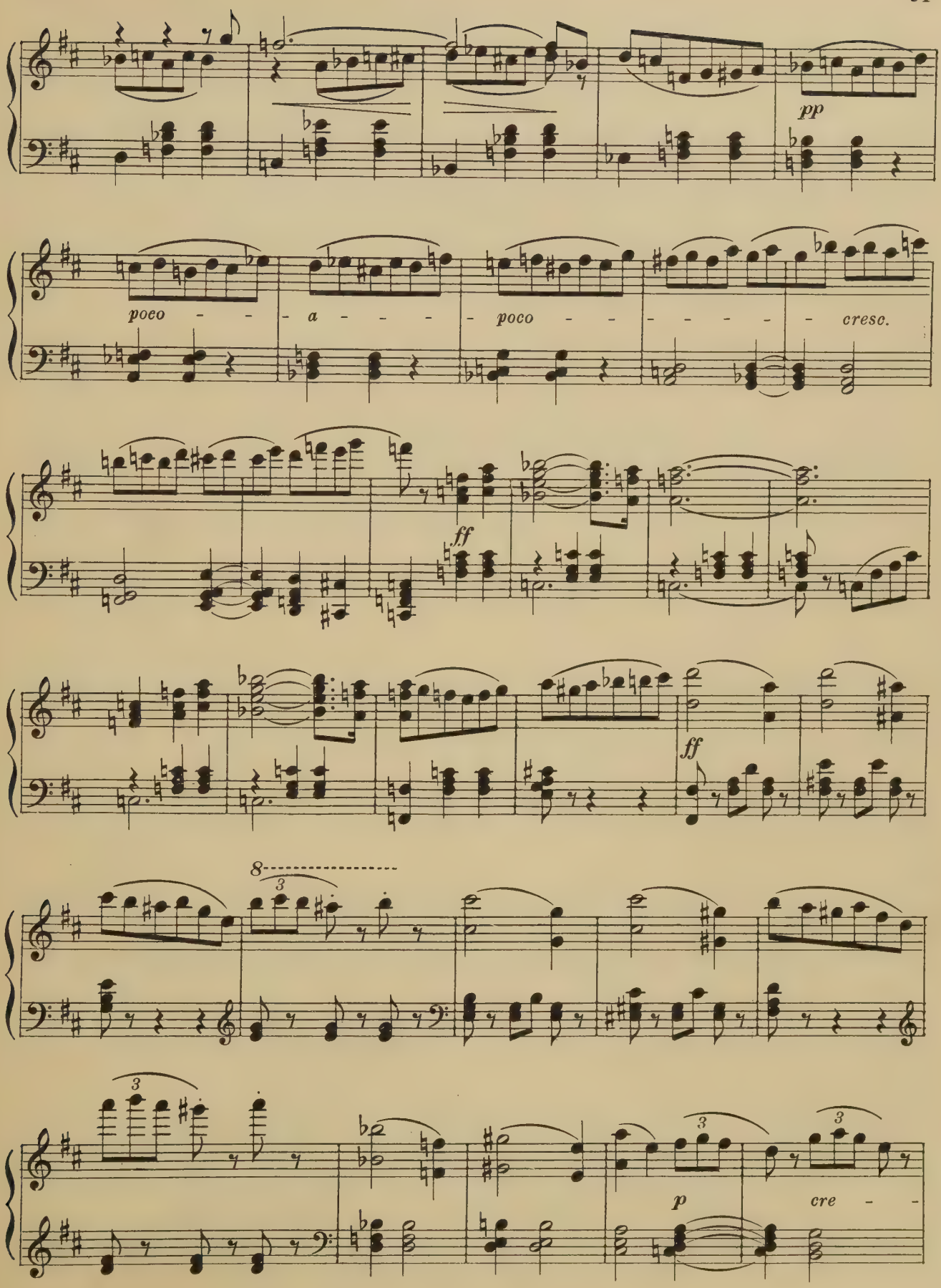
P. TSCHAIKOWSKY, Op. 71


8
rit.
pp

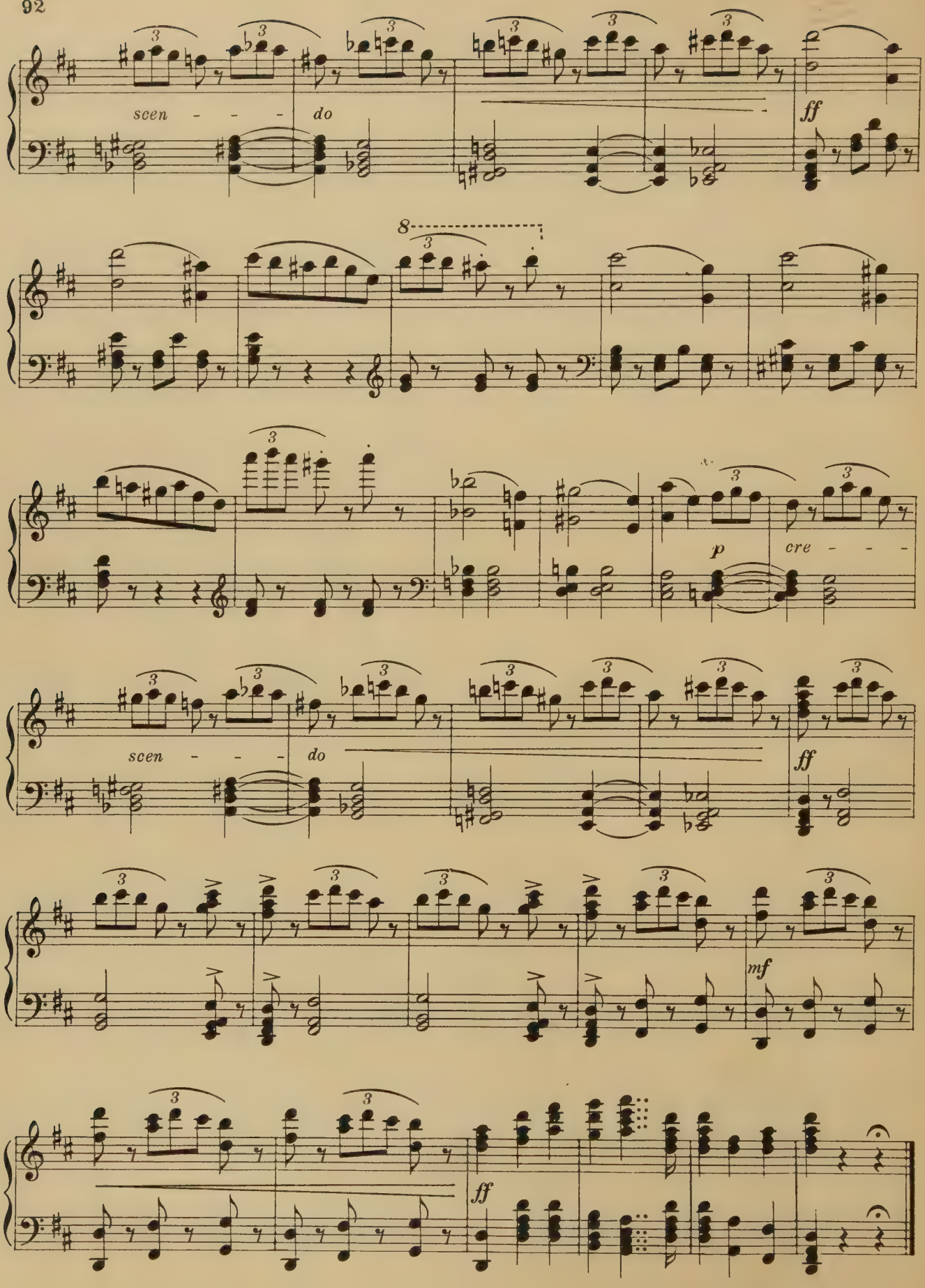

p
p
cresc.
mf
p
f
3
3
3


sf
f
3
3
3
1
2
sf
dolce
p
p
p
p
p


cre - - scen - - do
f
8
3
ff
pp
pp
poco rit.
atempo
p
p
cresc.
mf
p
p
cresc.


f
3
sf
ff
sff
p


pp
poco - - - a - - - poco - - - - - - cresc.
ff
ff
8
3
3
3
3
p
cre - -

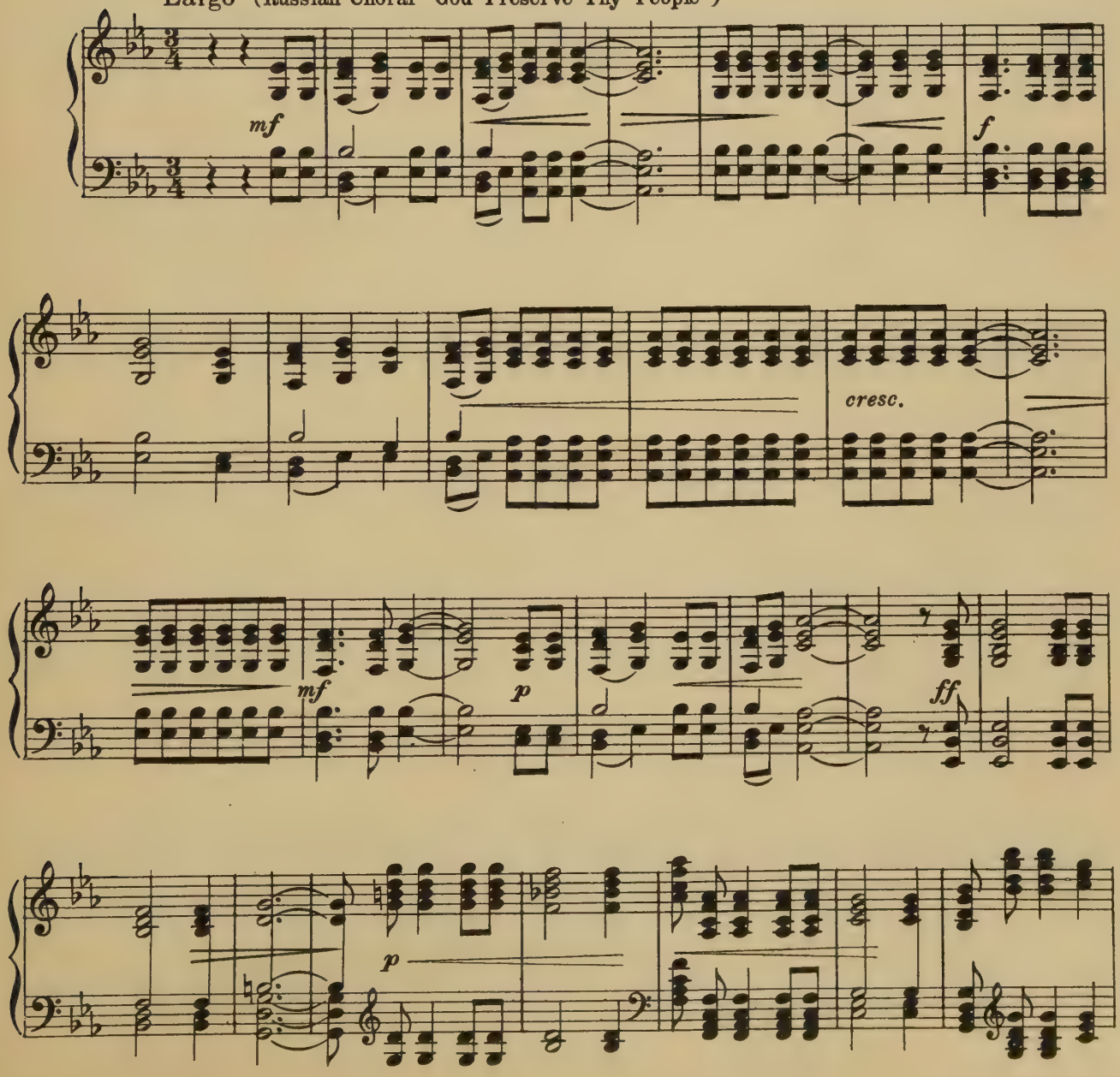
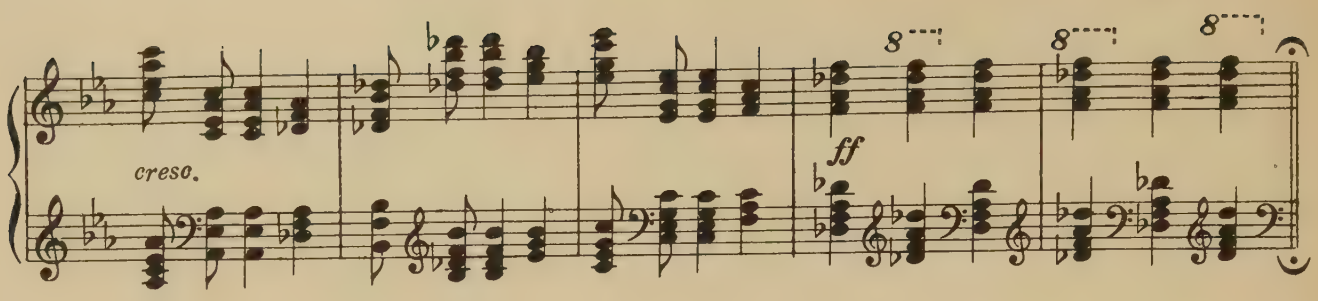

scen - - - do
ff
8
p
cre - - -
scen - - - do
ff
mf
ff

The "1812" Overture is probably Tschaikowsky's most popular work with the general public, although the composer himself never regarded it very highly, nor has it much musical value in the opinion of many authoritative critics. In one of his letters, Tschaikowsky says that it was written at the request of Nicholas Rubinstein for an exhibition in Moscow, but Kashkin says that it was composed for the consecration of the Temple of Christ in that city. The themes used consist of the Russian hymn "God, Preserve Thy People," "The Marseillaise" and the Russian national anthem. The sensational character of the orchestration, and the use of a set of chimes in the Finale contribute largely to the popular success of the work, but critics in general regard it as lacking in that "finesse" which must ever be present in order to make any composition really great. Owing to the intricacies of the orchestral score, it is not feasible to present a complete piano arrangement, but the portions given herewith (the introductory theme and the Finale) will be found representative of the work as a whole:

"1812" Overture

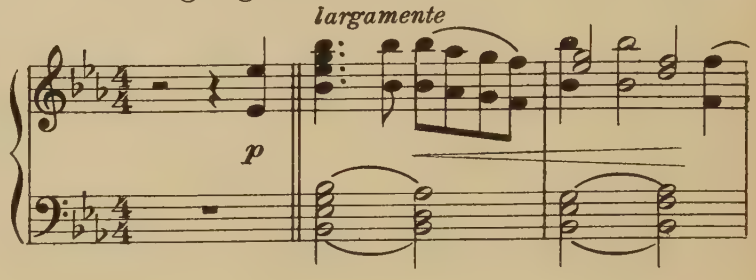
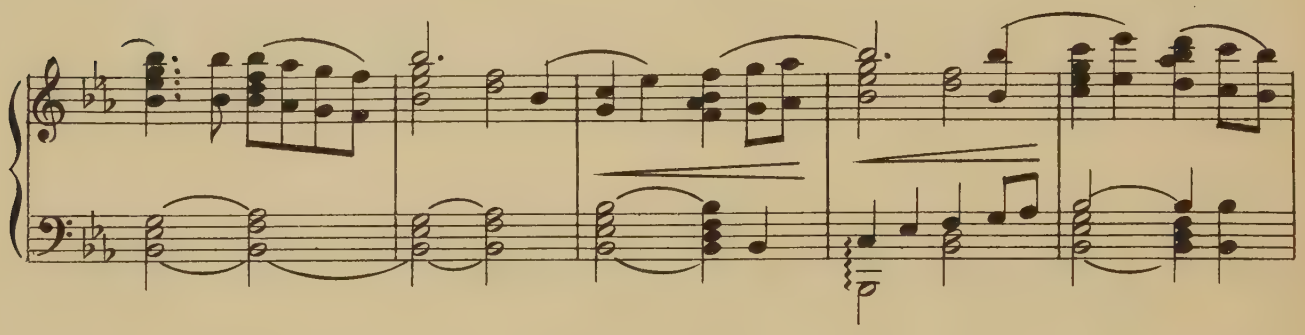
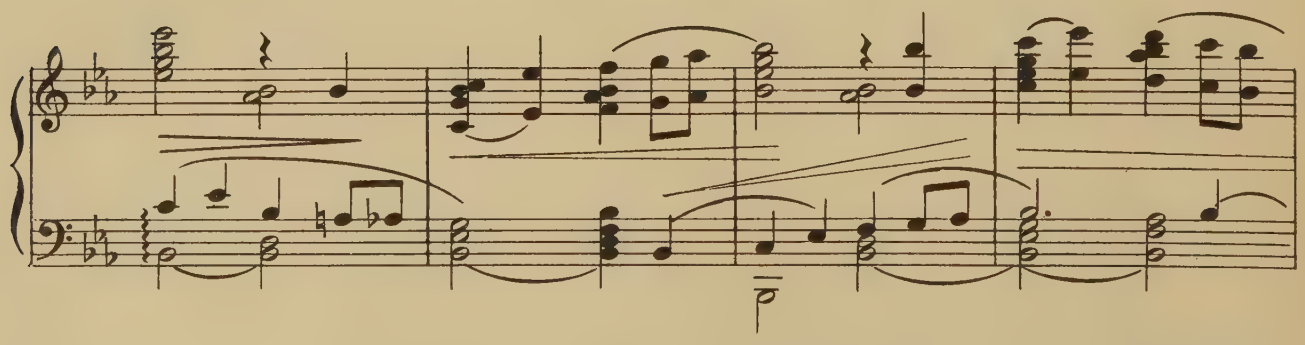
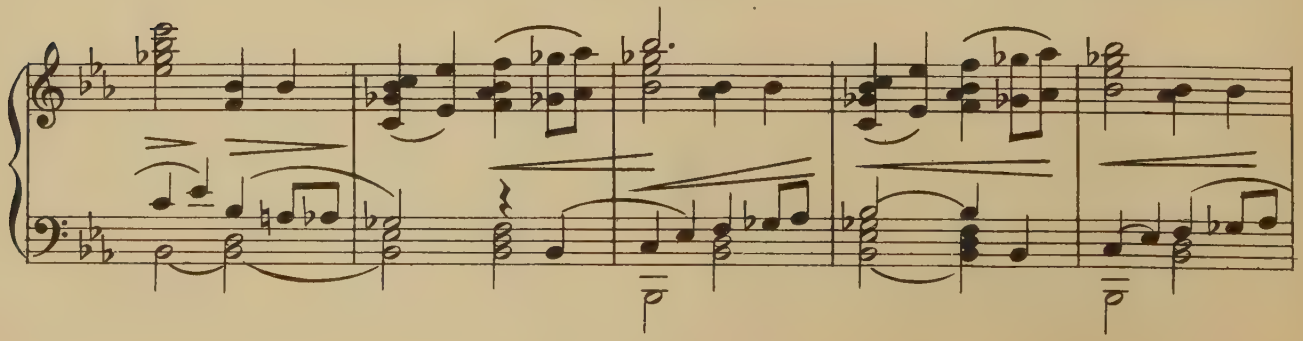
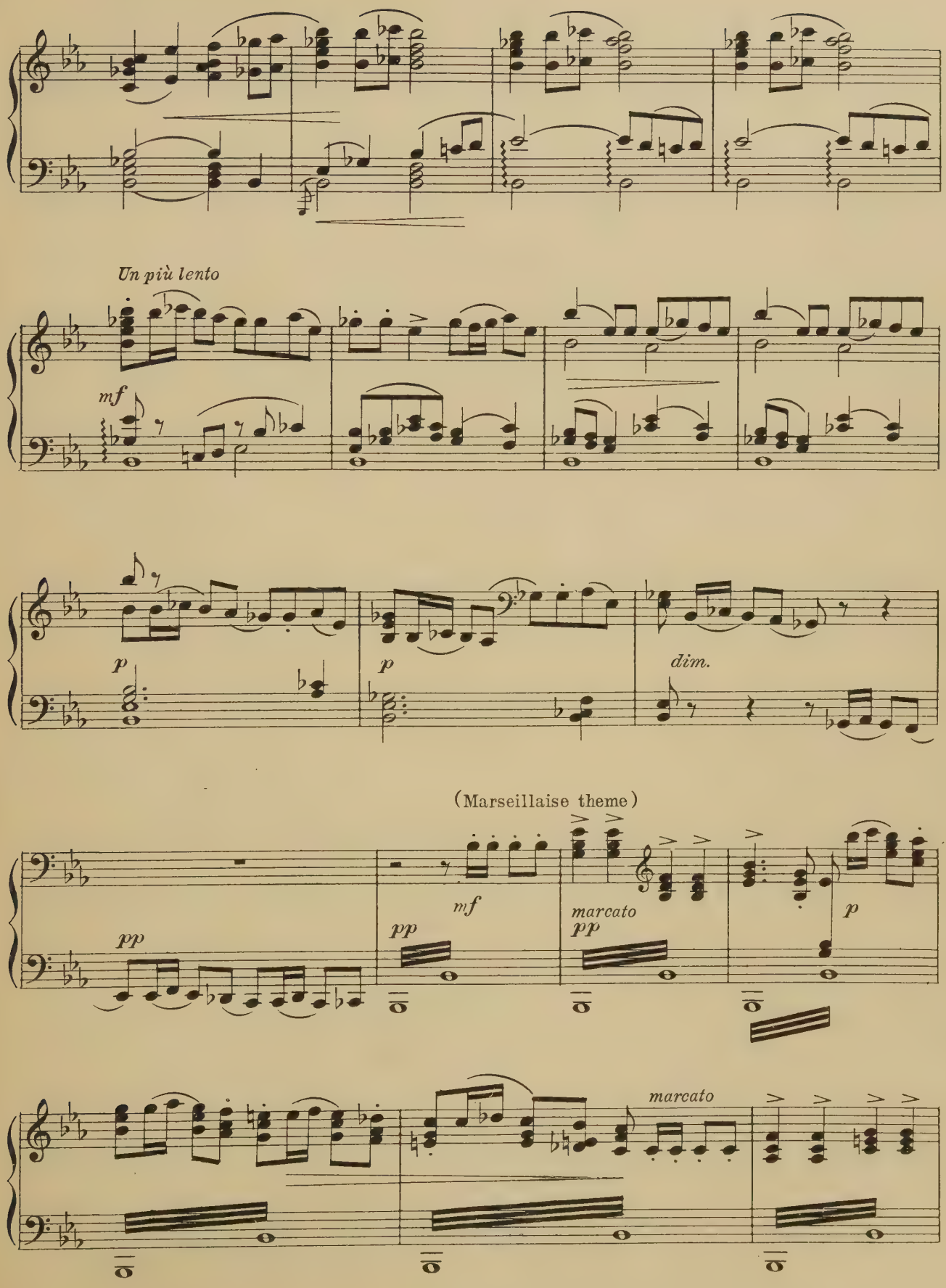
P. TSCHAIKOWSKY, Op. 49

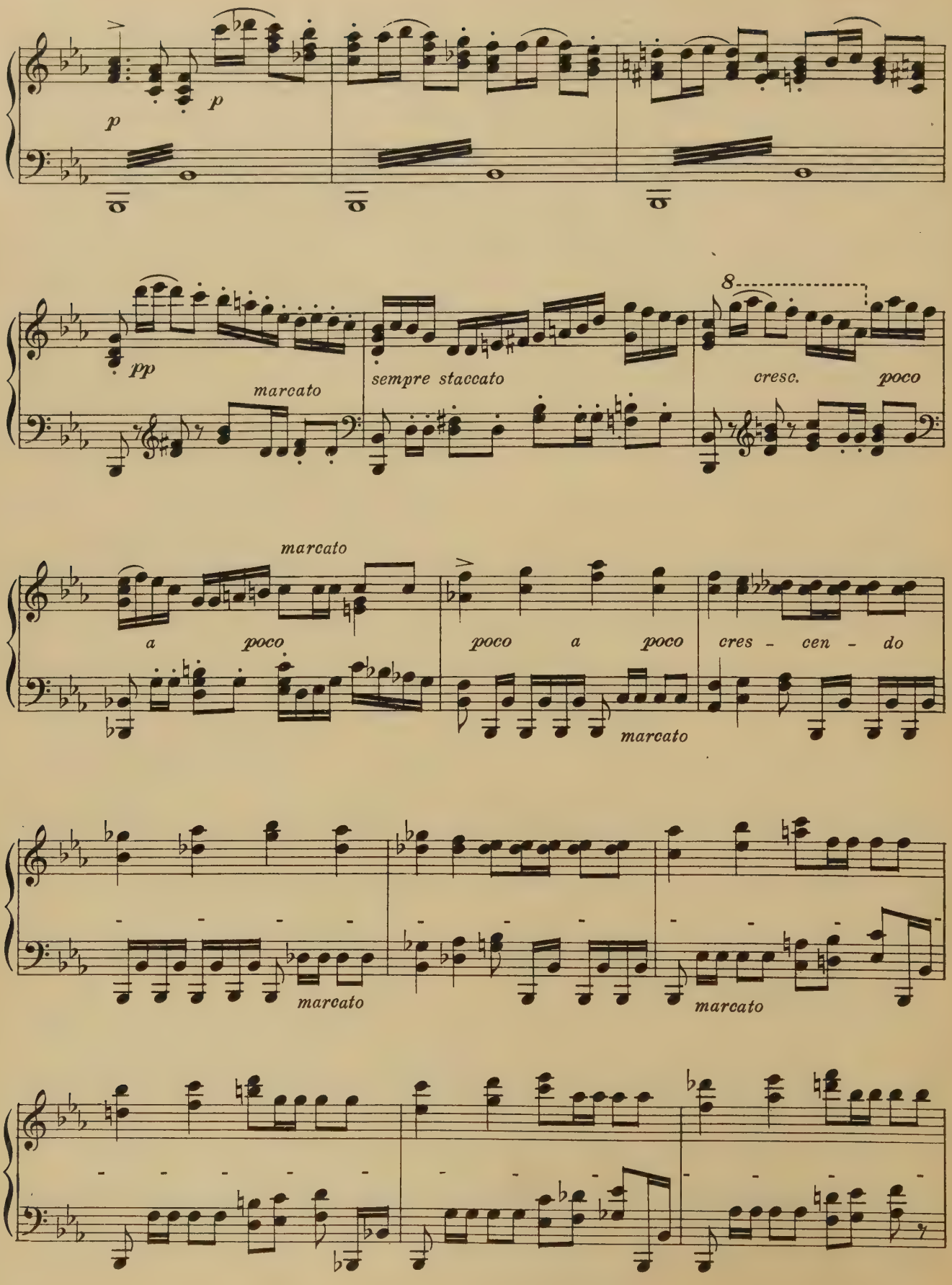
Largo (Russian Choral "God Preserve Thy People")

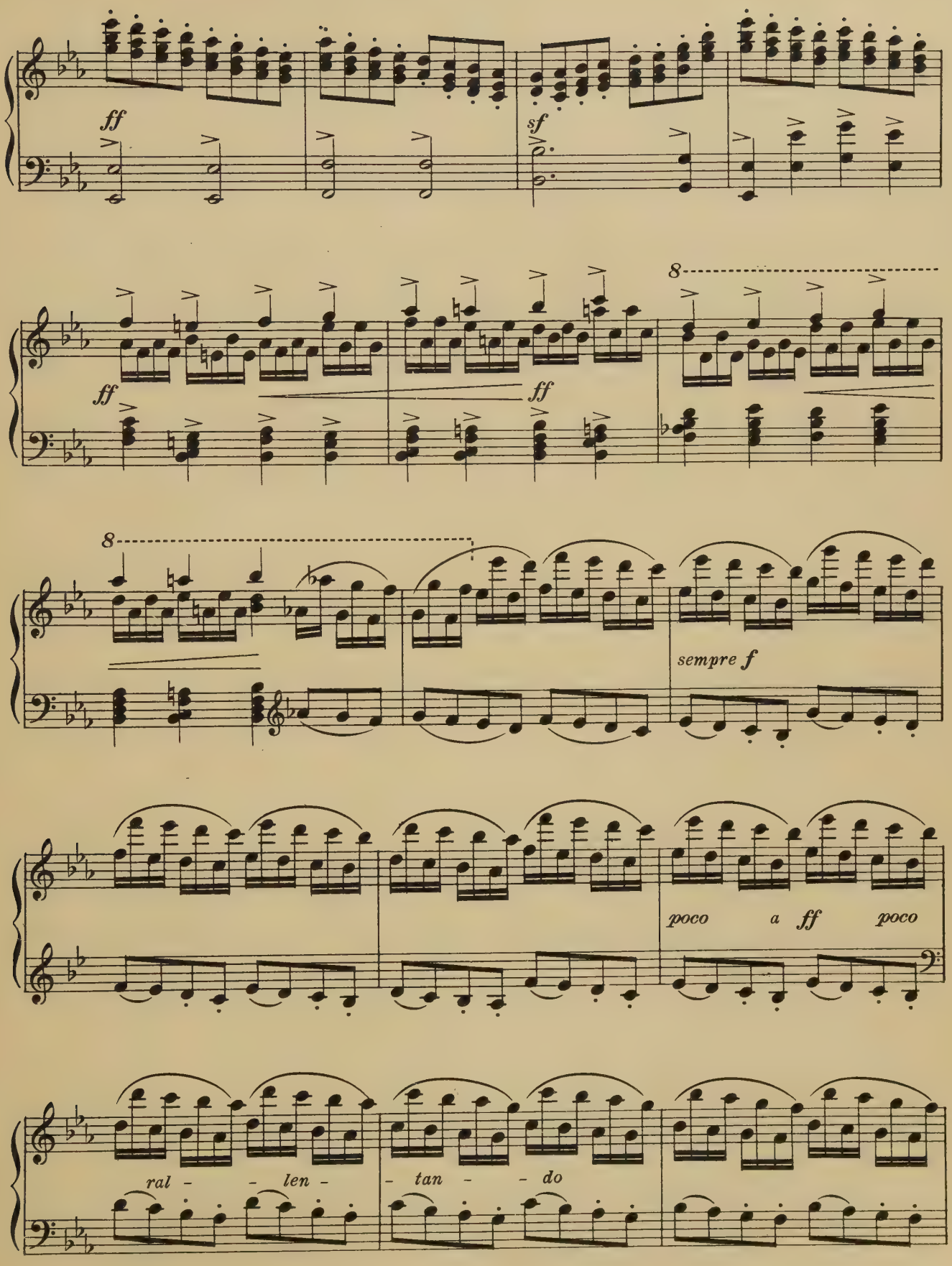


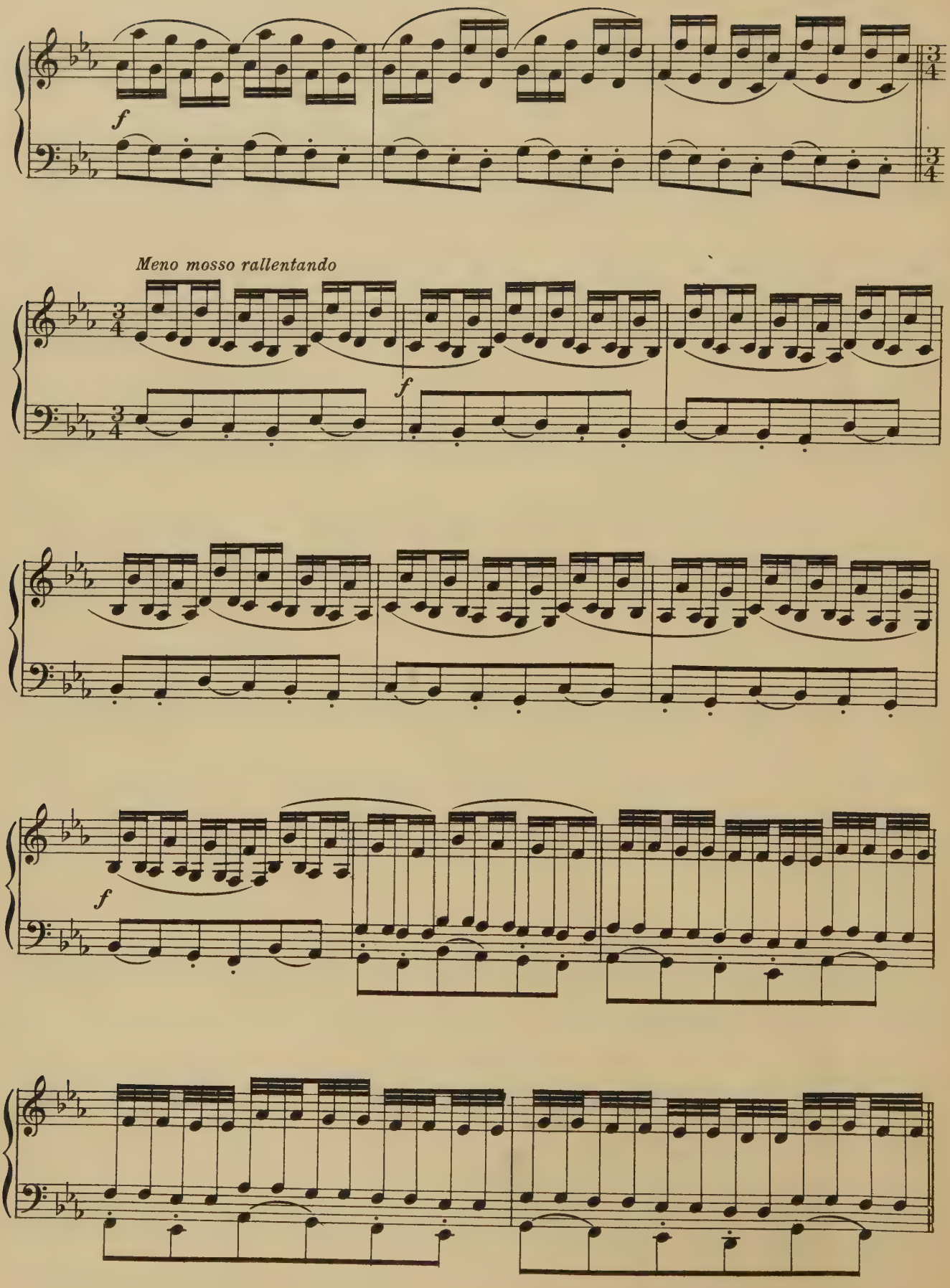
Allegro giusto

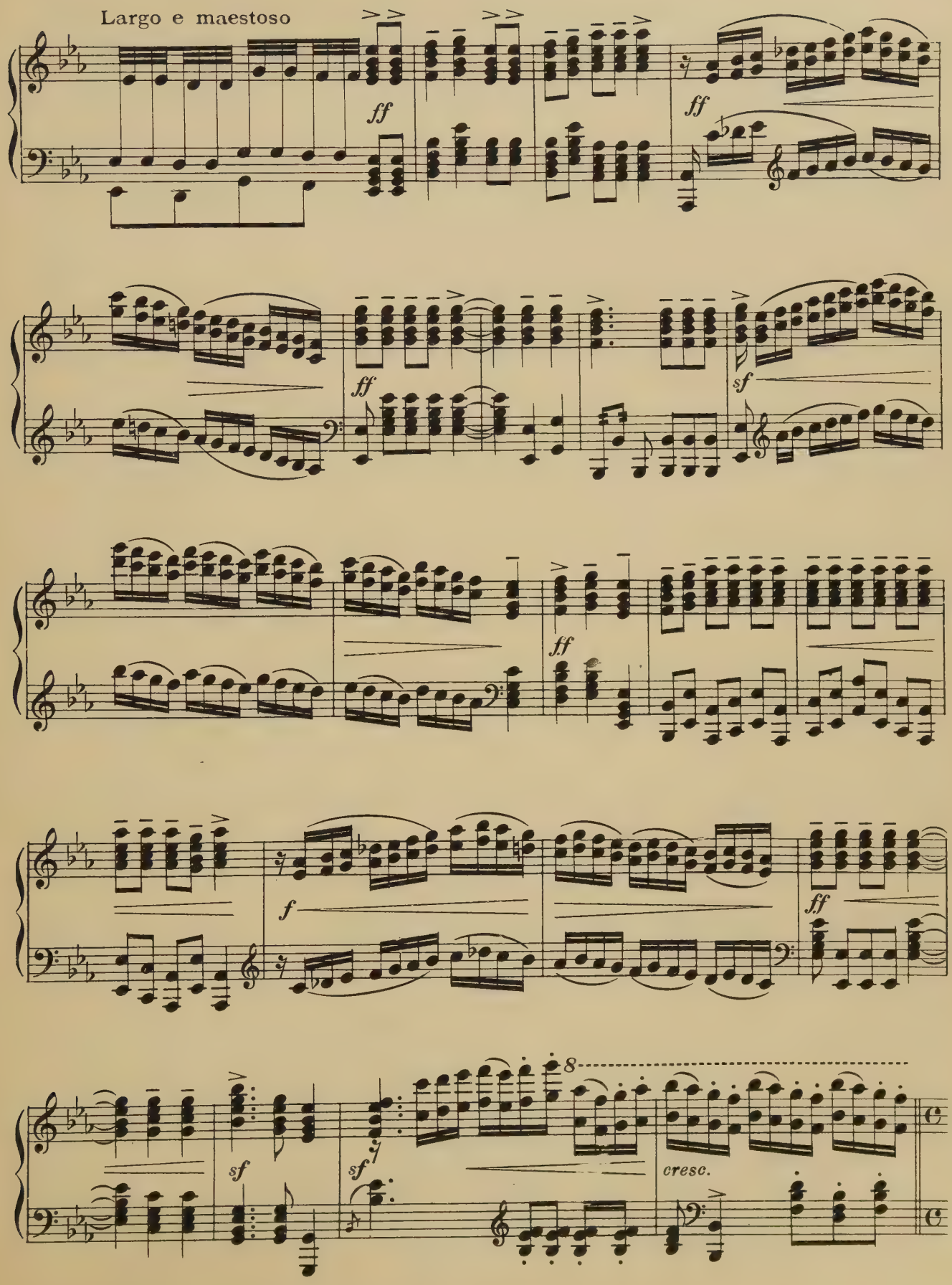
largamente

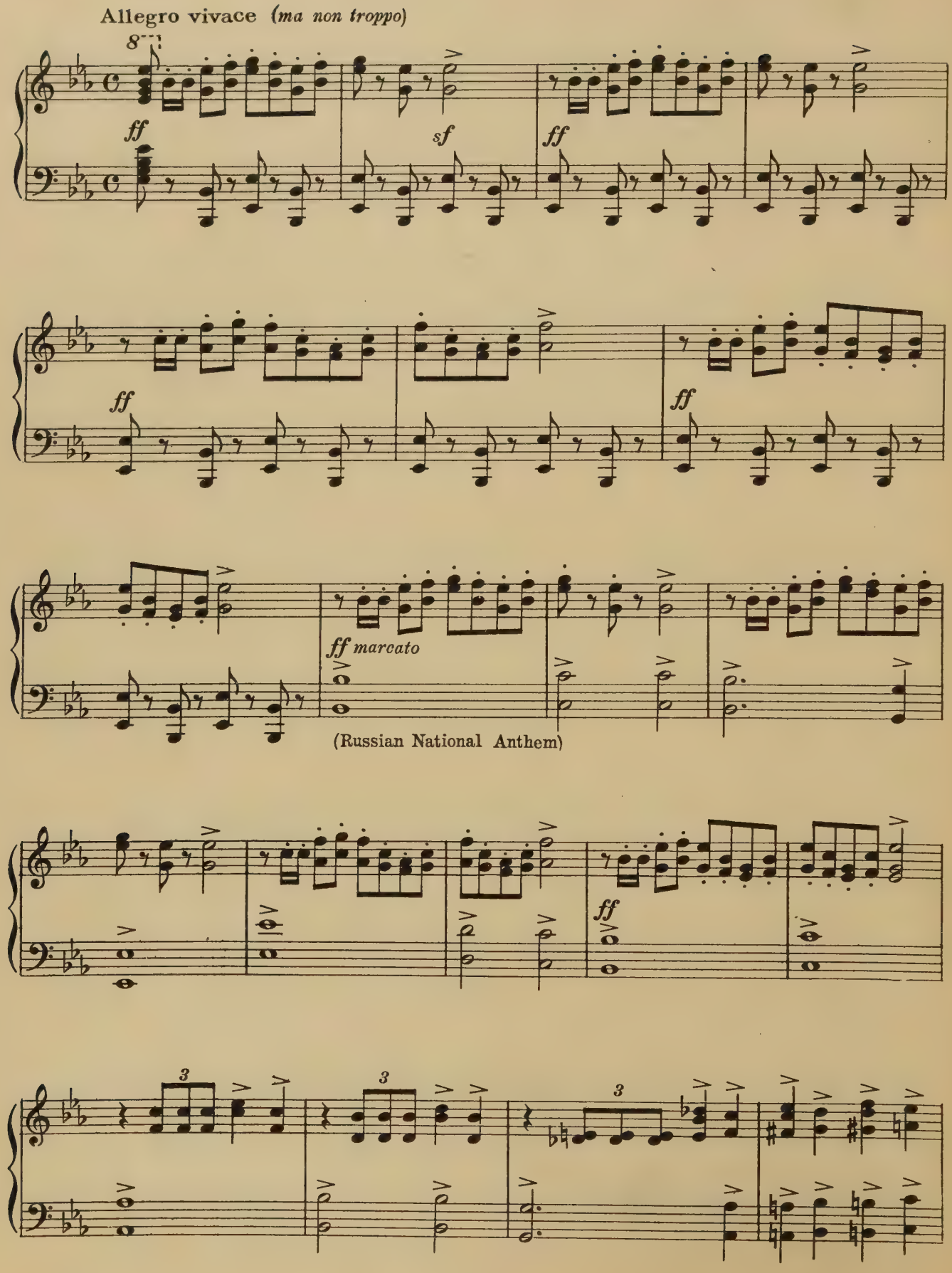
From this point on, the complicated development of themes and counter-themes, by means of harmonic and orchestral devices, does not adapt itself to a practical arrangement for piano-therefore it is omitted and a portion of the Finale follows:


Un più lento
mf
p
p
dim.
(Marseillaise theme)
pp
mf
pp
marcato
pp
p
marcato

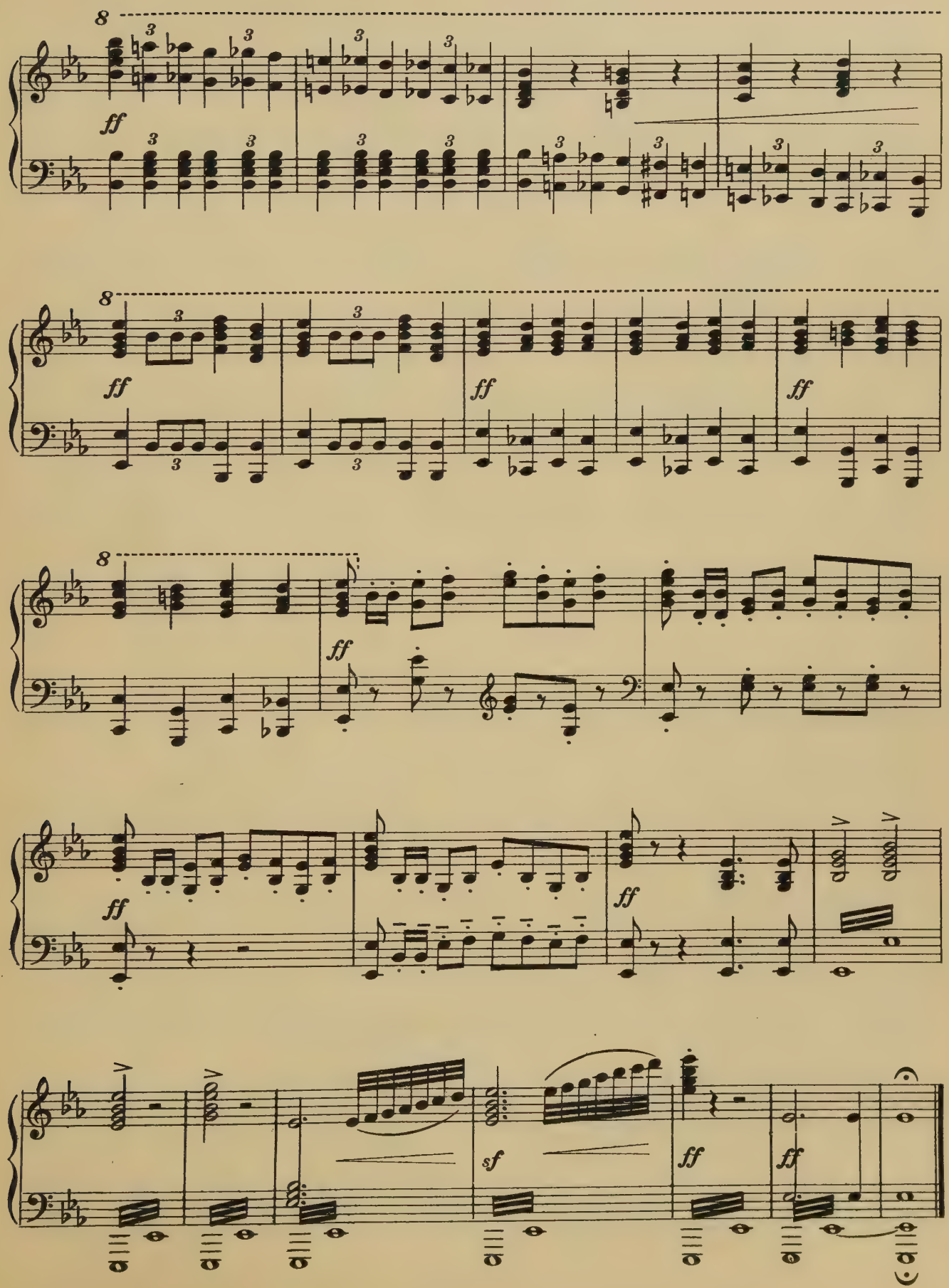

p
p
pp
marcato
sempre staccato
8
cresc.
poco
marcato
a
poco
poco
a
poco
cres - cen - do
marcato
marcato
marcato


ff
sf
8
ff
ff
8
sempre f
poco a ff poco
ral - - len - - tan - - do


f
Meno mosso rallentando
f
f


Largo e maestoso
ff
ff
ff
sf
ff
f
ff
sf
sf
8
cresc.

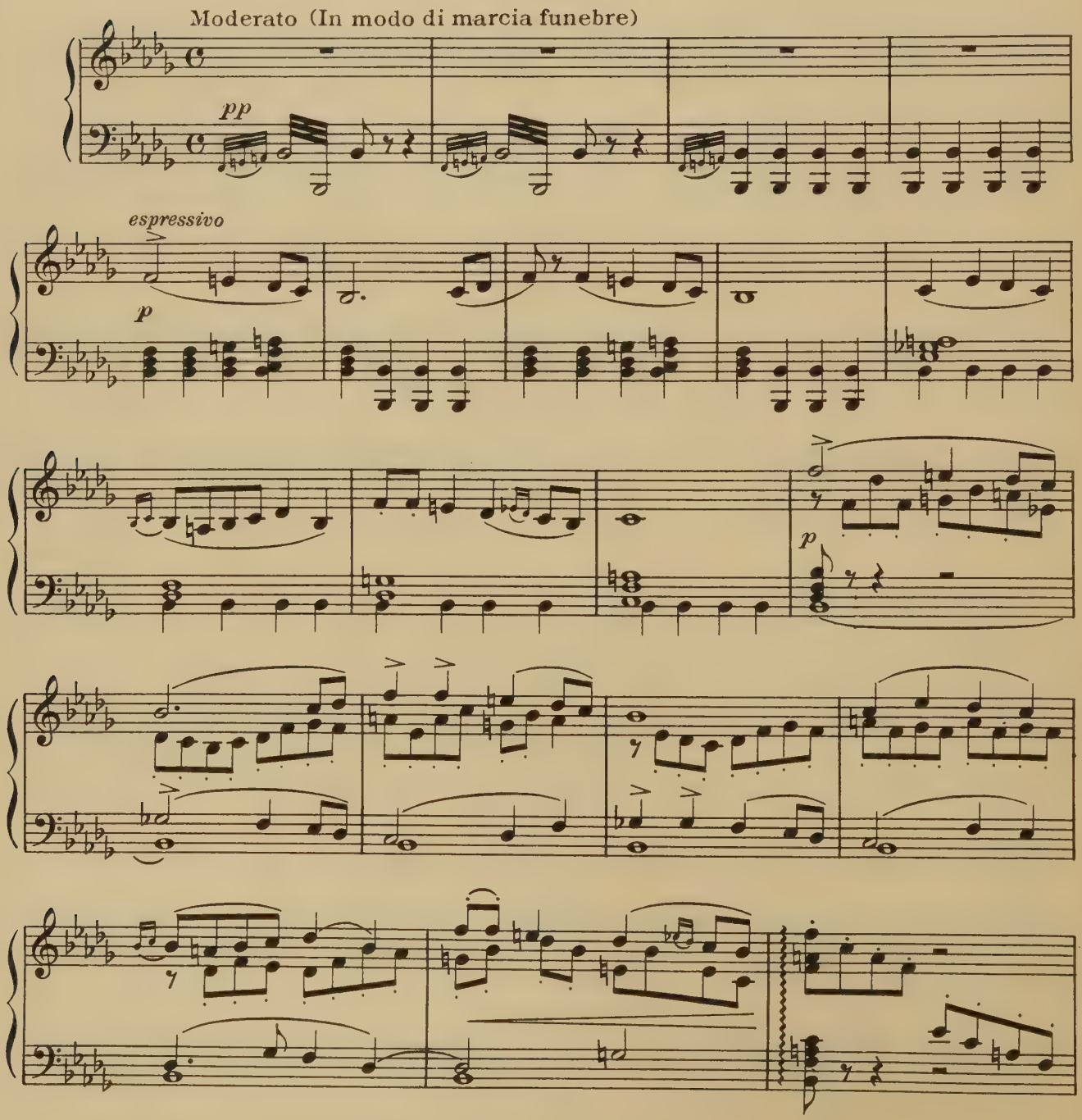

Allegro vivace (ma non troppo)
8va
ff
sf
ff
ff
ff
ff marcato
(Russian National Anthem)
ff
3
3
3

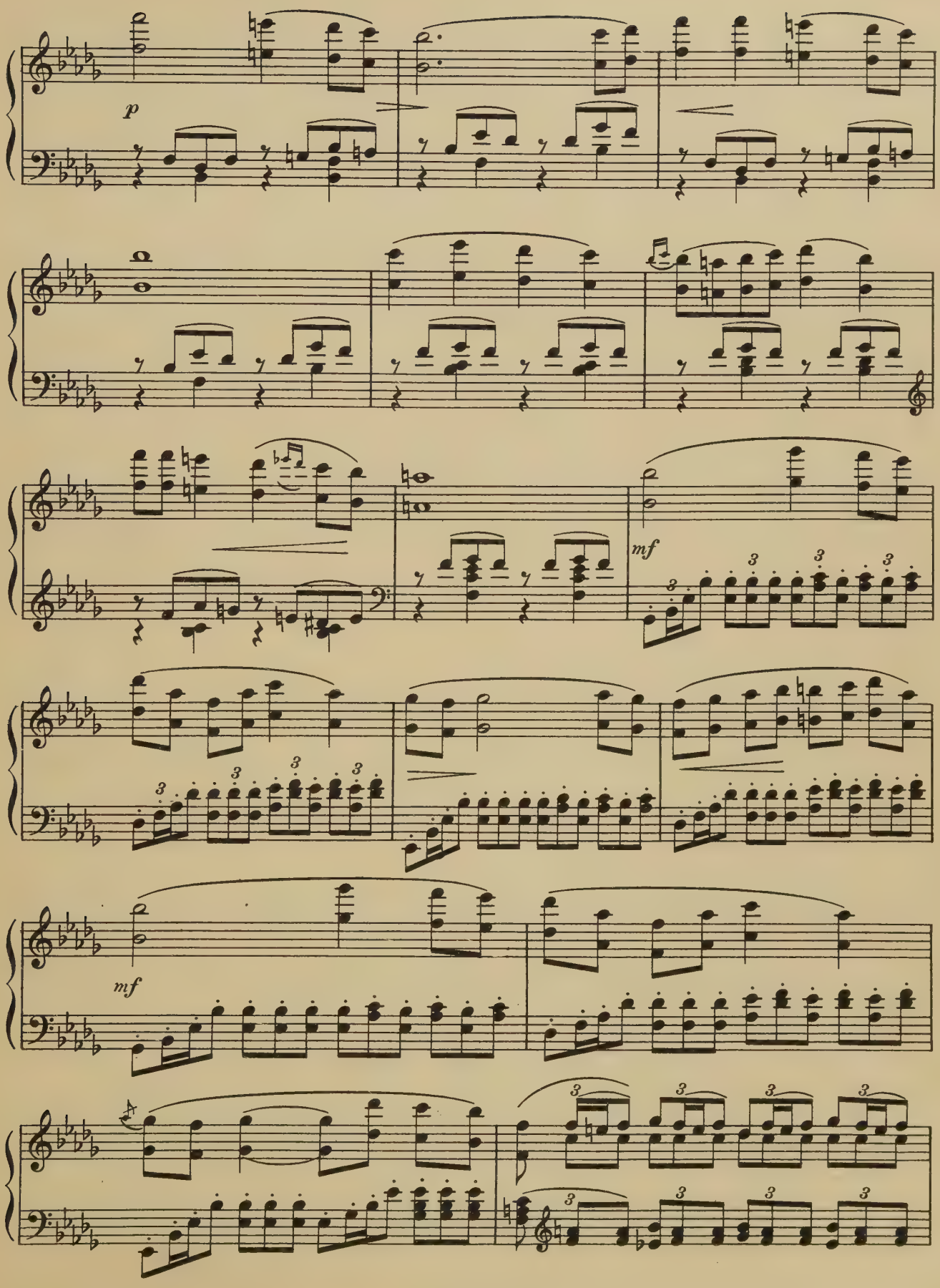

8
ff
8
ff
ff
ff
8
ff
ff
ff
ff
sf
ff
ff

One of Tschaikowsky's march compositions, almost as popular in the United States and abroad as the "1812 Overture", is entitled "Marche Slave", written during the war between Turkey and Servia in 1876, and first known as the "Russo-Servian" March. It was first performed at a concert organized by Nicholas Rubinstein in aid of wounded veterans, and was received with the wildest enthusiasm. Its themes appear to be principally Slavonic folk songs, cleverly worked up to a tremendous climax, in which General Lvoff's famous Russian hymn is introduced with remarkable effect. Only such portions of the march are presented below as are practicable for performance on the piano, but those offered give an excellent idea of the stirringly virile character of the composition:

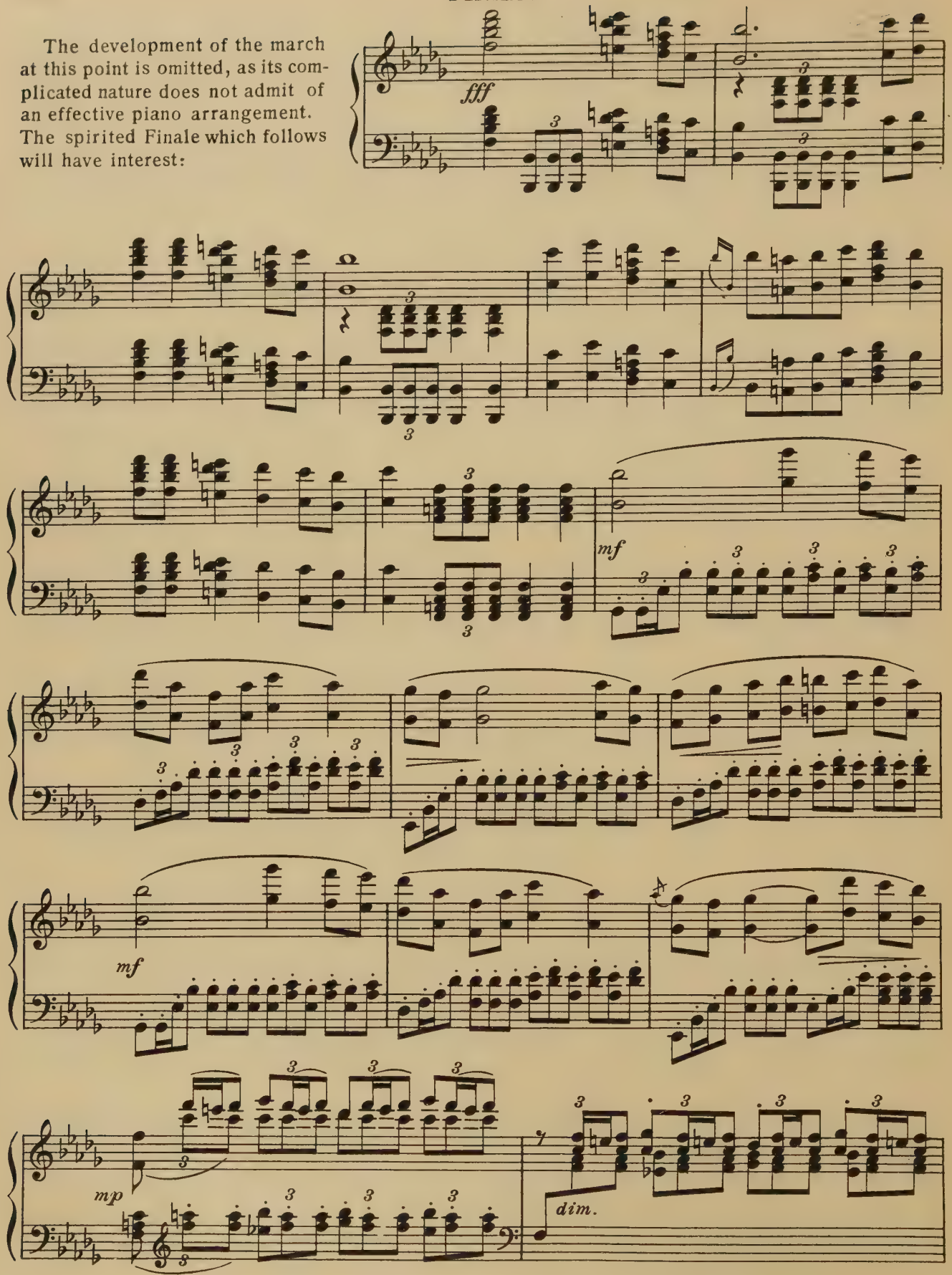
Marche Slave

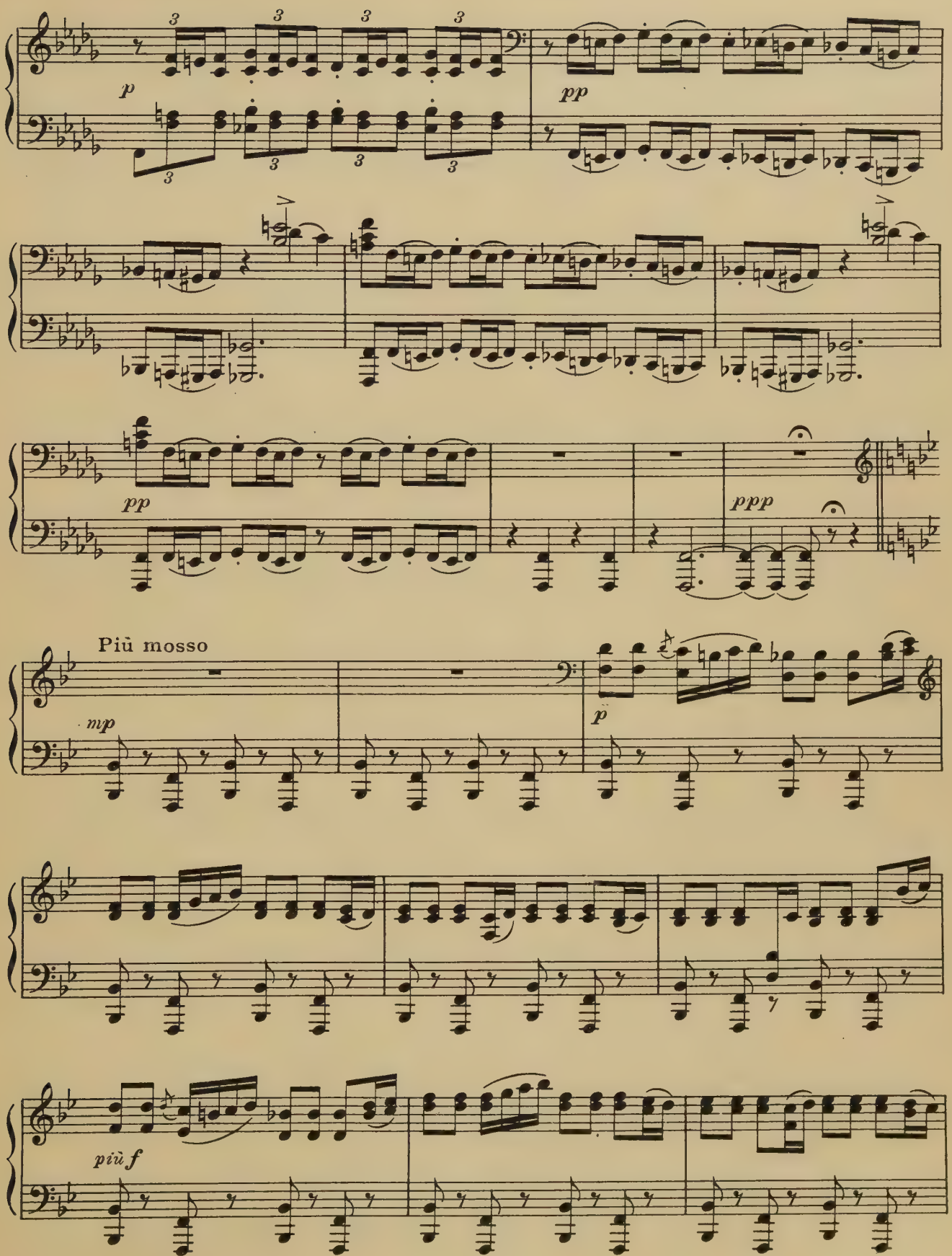
P. TSCHAIKOWSKY, Op. 31

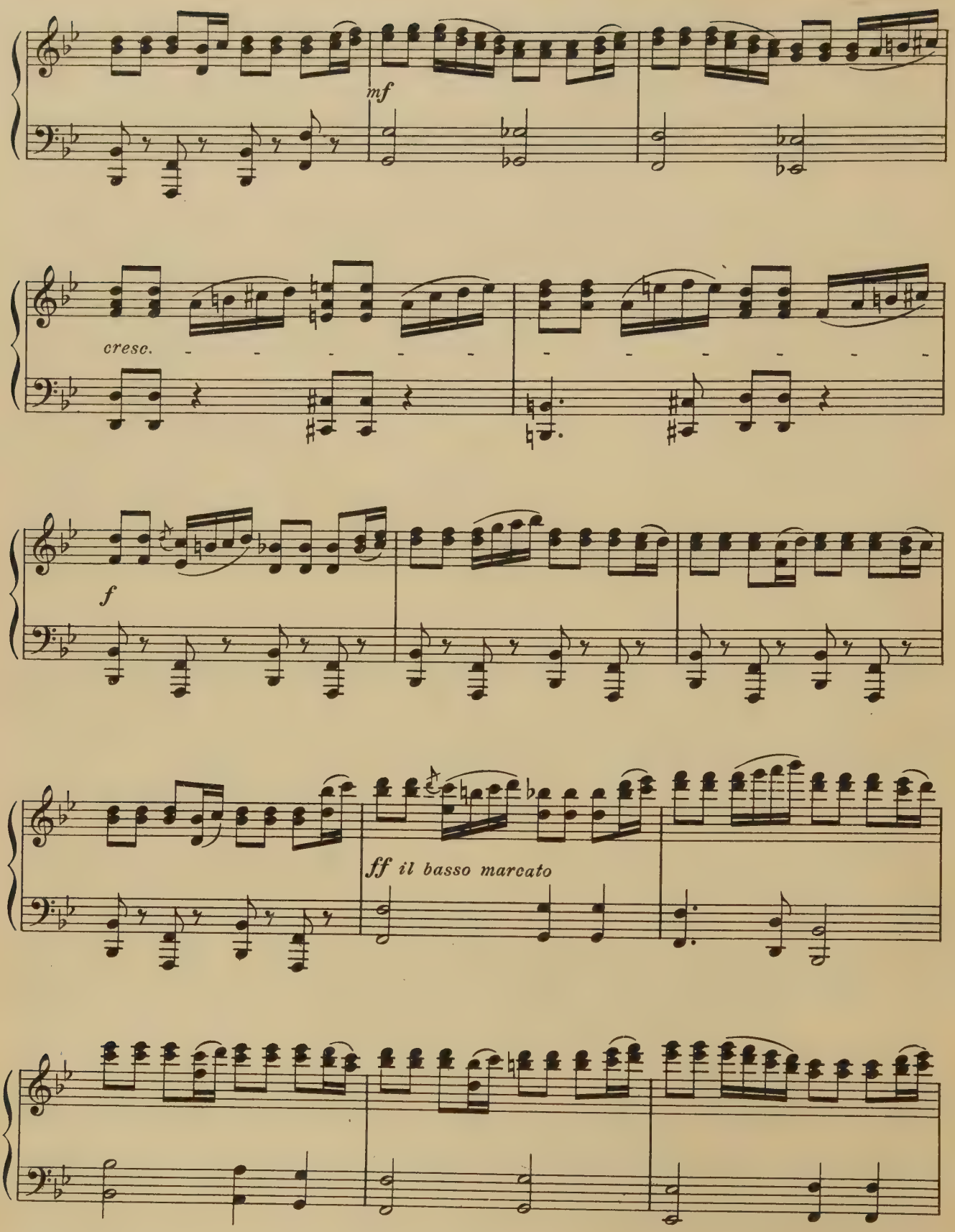


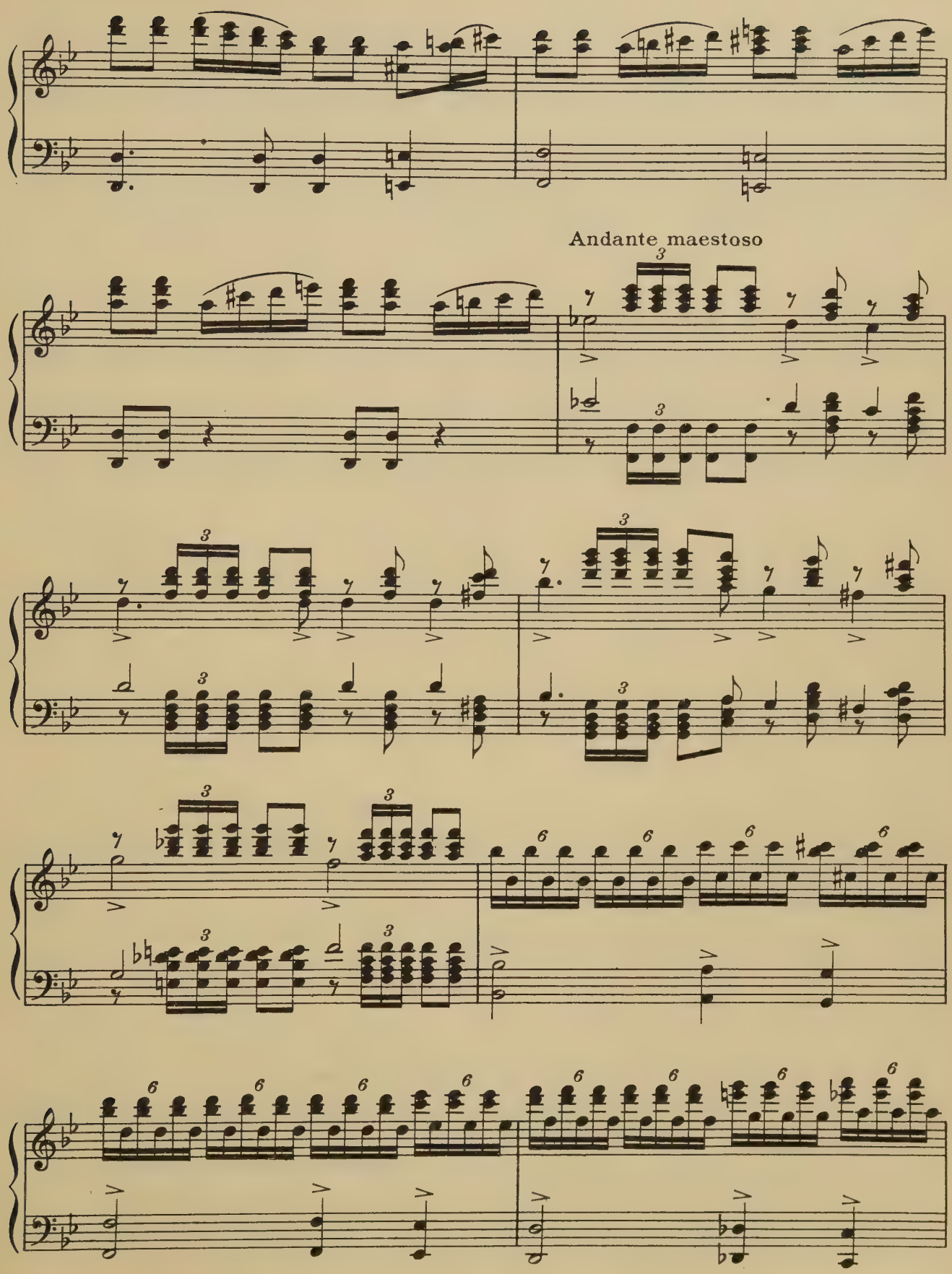

p
mf
mf

The development of the march at this point is omitted, as its complicated nature does not admit of an effective piano arrangement. The spirited Finale which follows will have interest:

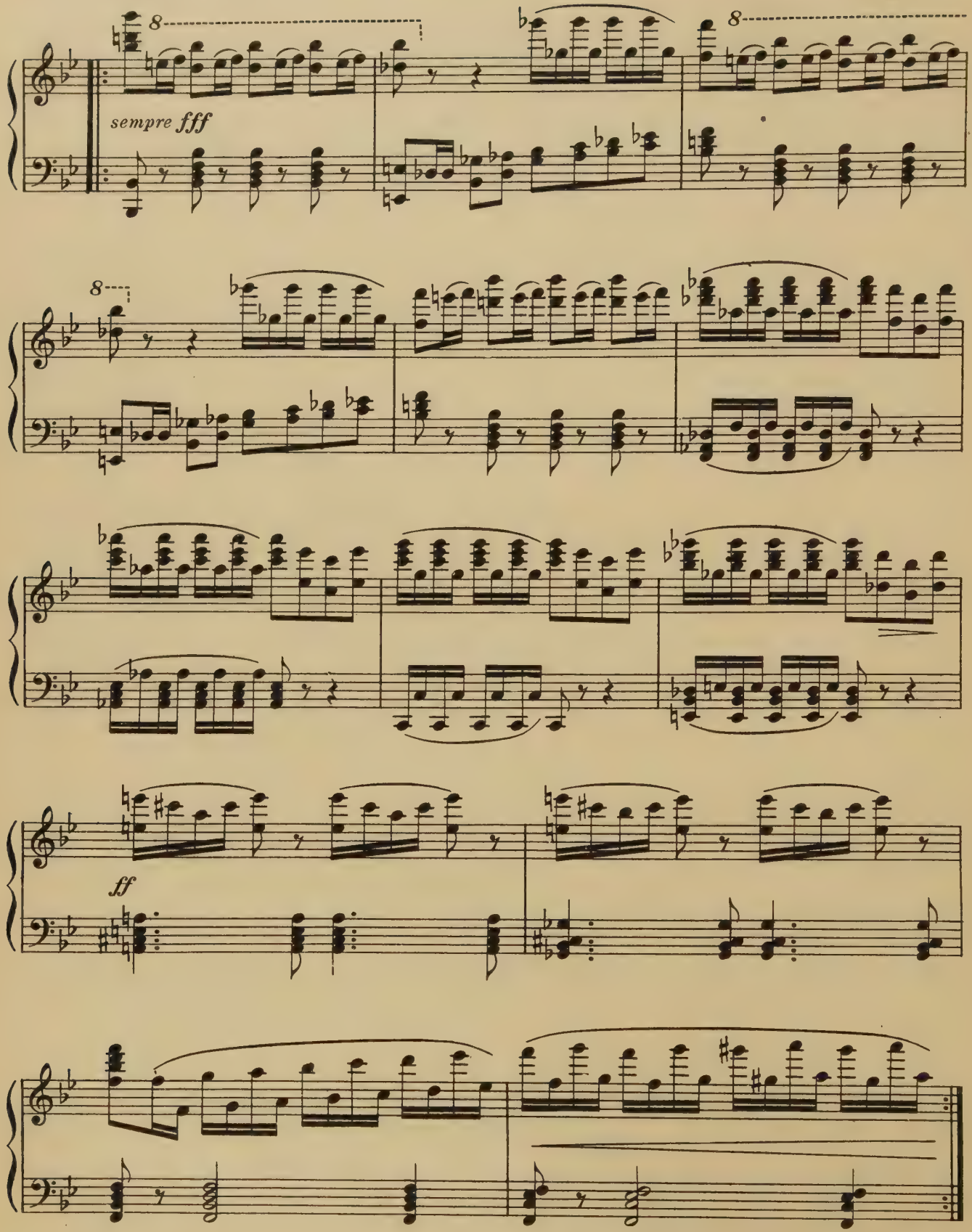


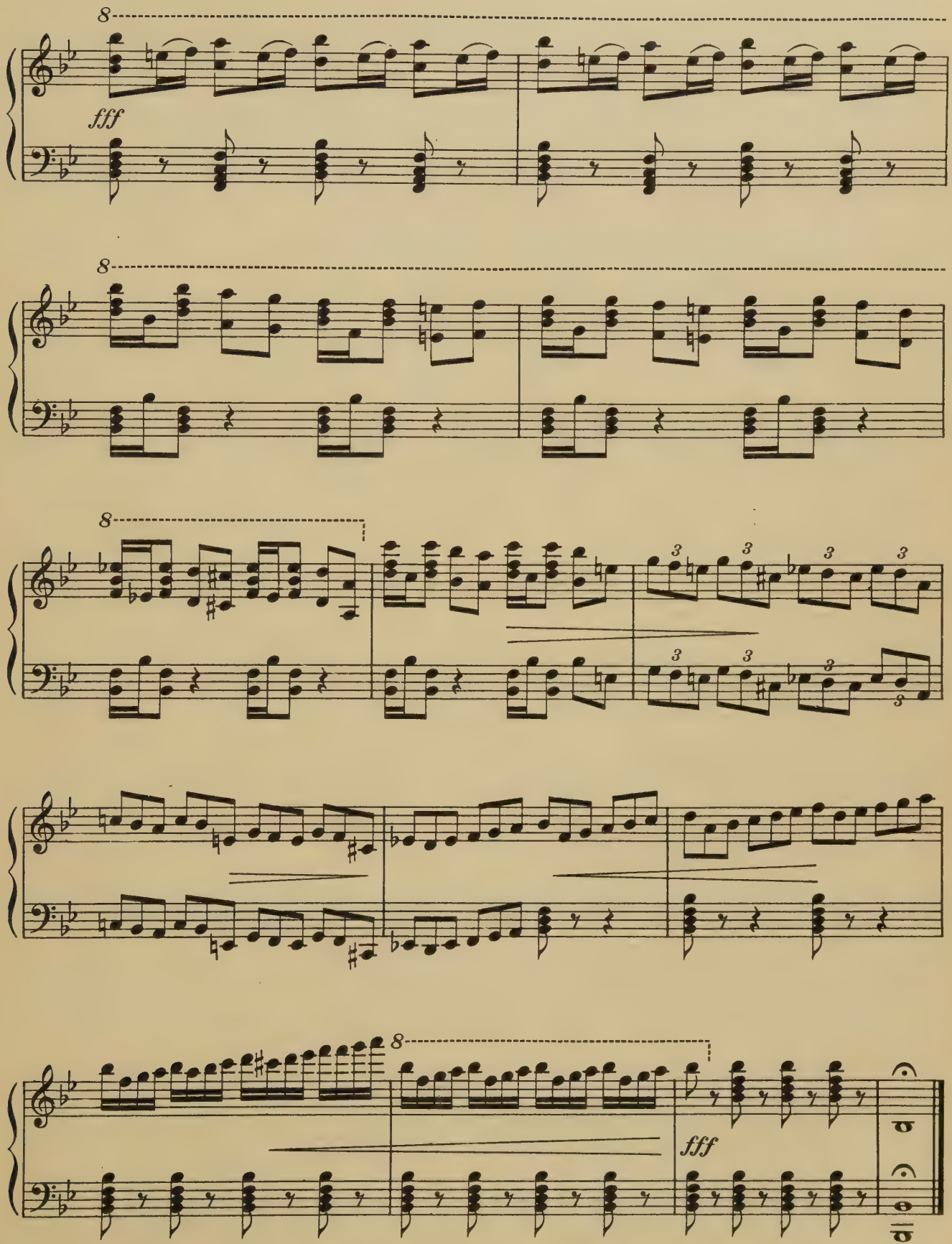

p
pp
pp
ppp
Più mosso
mp
p
più f


mf
cresc.
f
ff il basso marcato


Andante maestoso

Allegro vivace

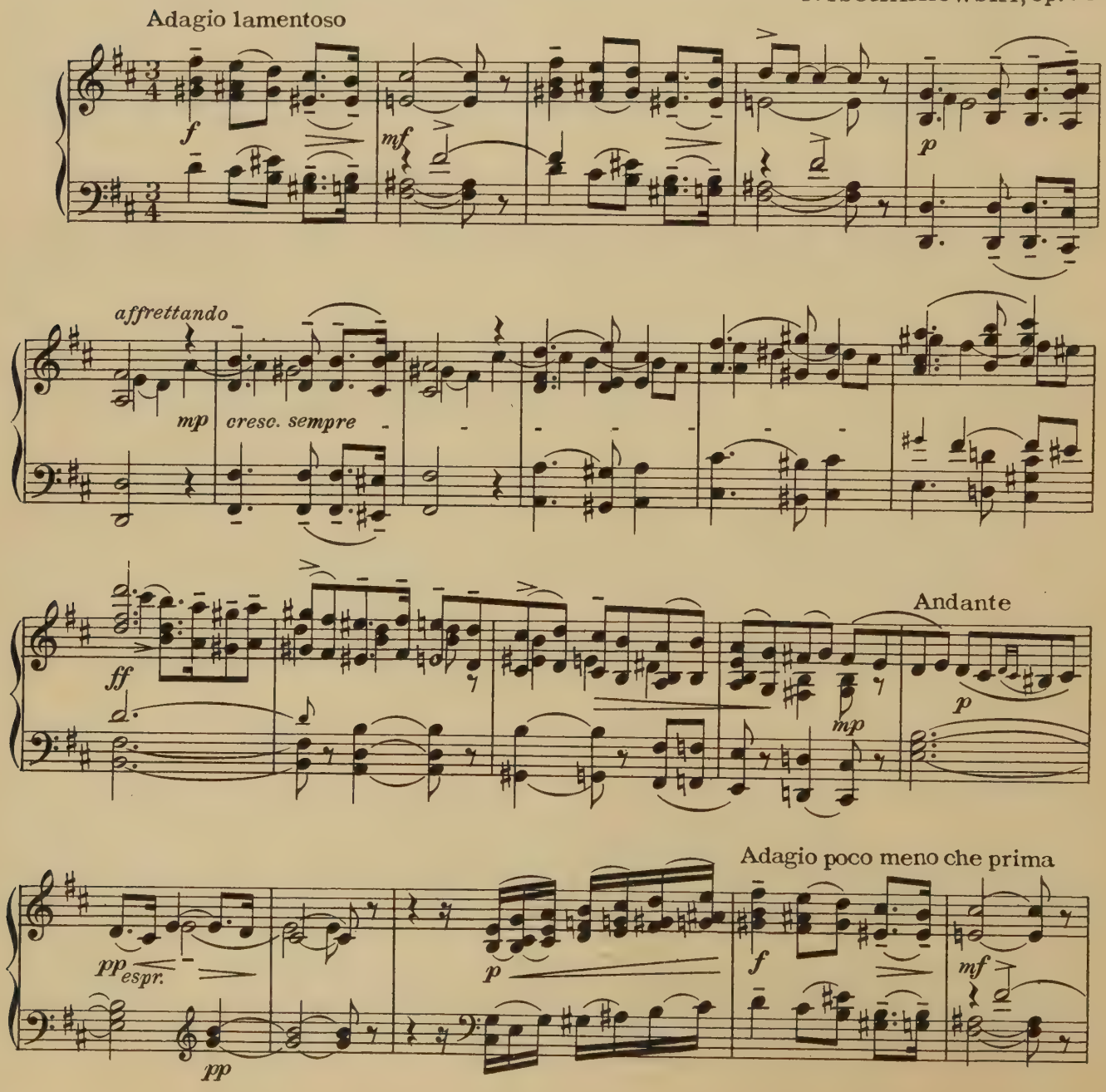


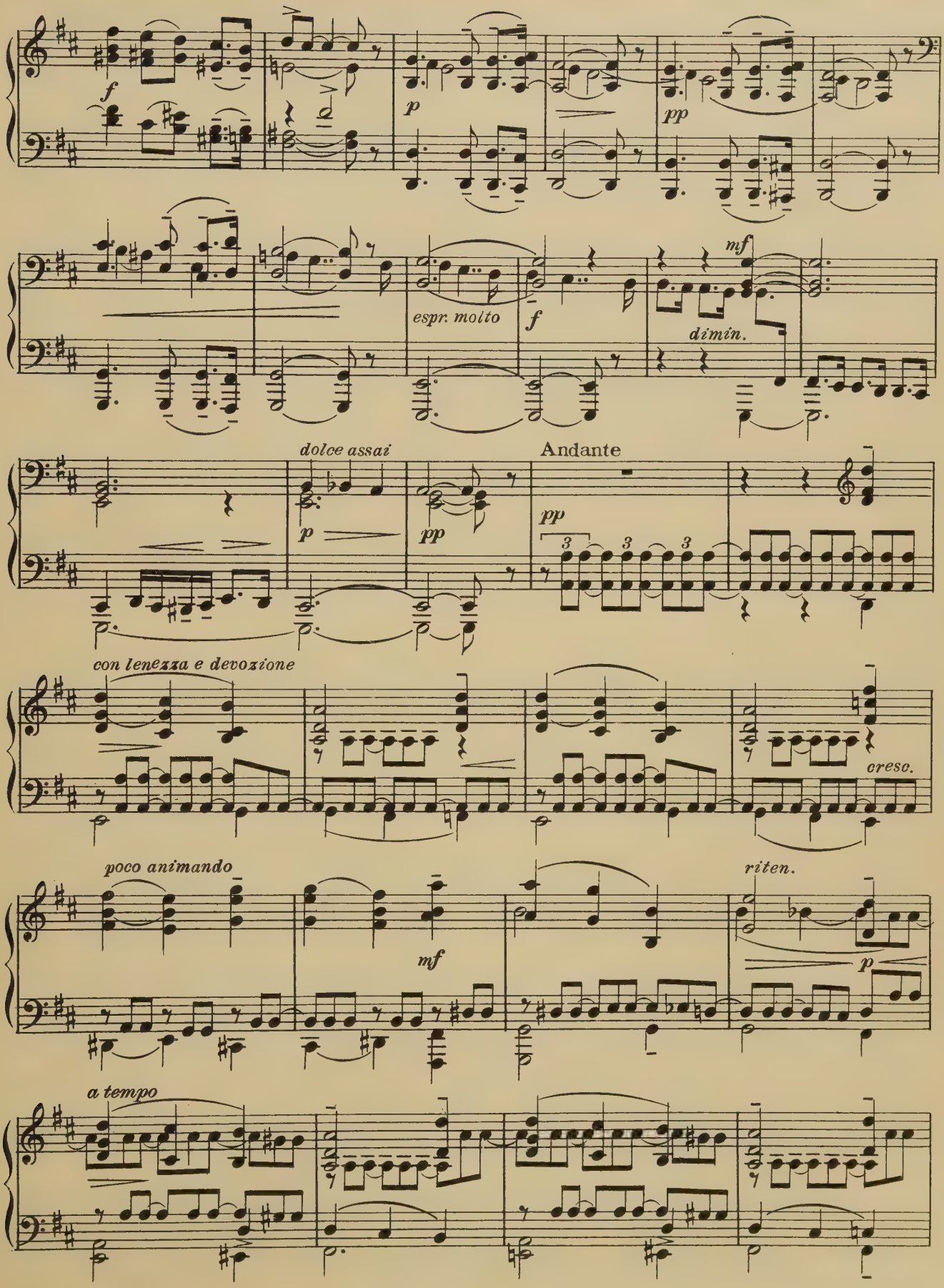

8
fff
8
8
3
3
3
3
3
3
3
3
8
8
fff

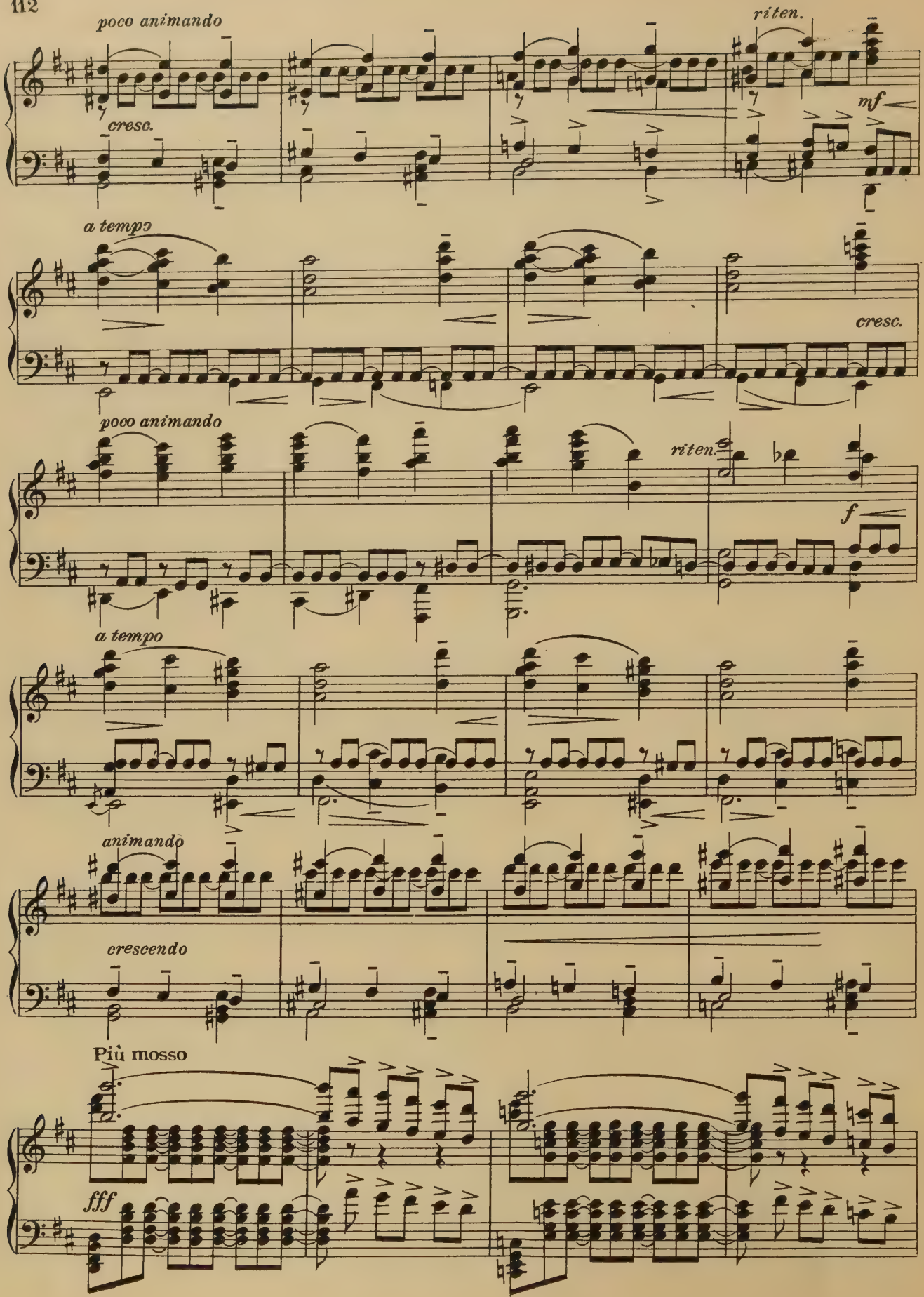
Tschaikowsky's Sixth Symphony, which, after its first performance, the composer's brother titled "The Pathetic" (Pathetique), is graphically described in a few words by Rosa Newmarch as follows, "In the "Pathetique," Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far away from this shadow, and nowhere does it brood more heavily or with more tragic intensity than in the last movement of this symphony." Curiously enough, there was little enthusiasm over the first performance of this work, but Tschaikowsky always regarded it as the greatest of his compositions - an opinion almost universal to-day, both with the public and the critics. The final movement of the symphony - unique because it is the slow movement - is presented herewith in its entirety

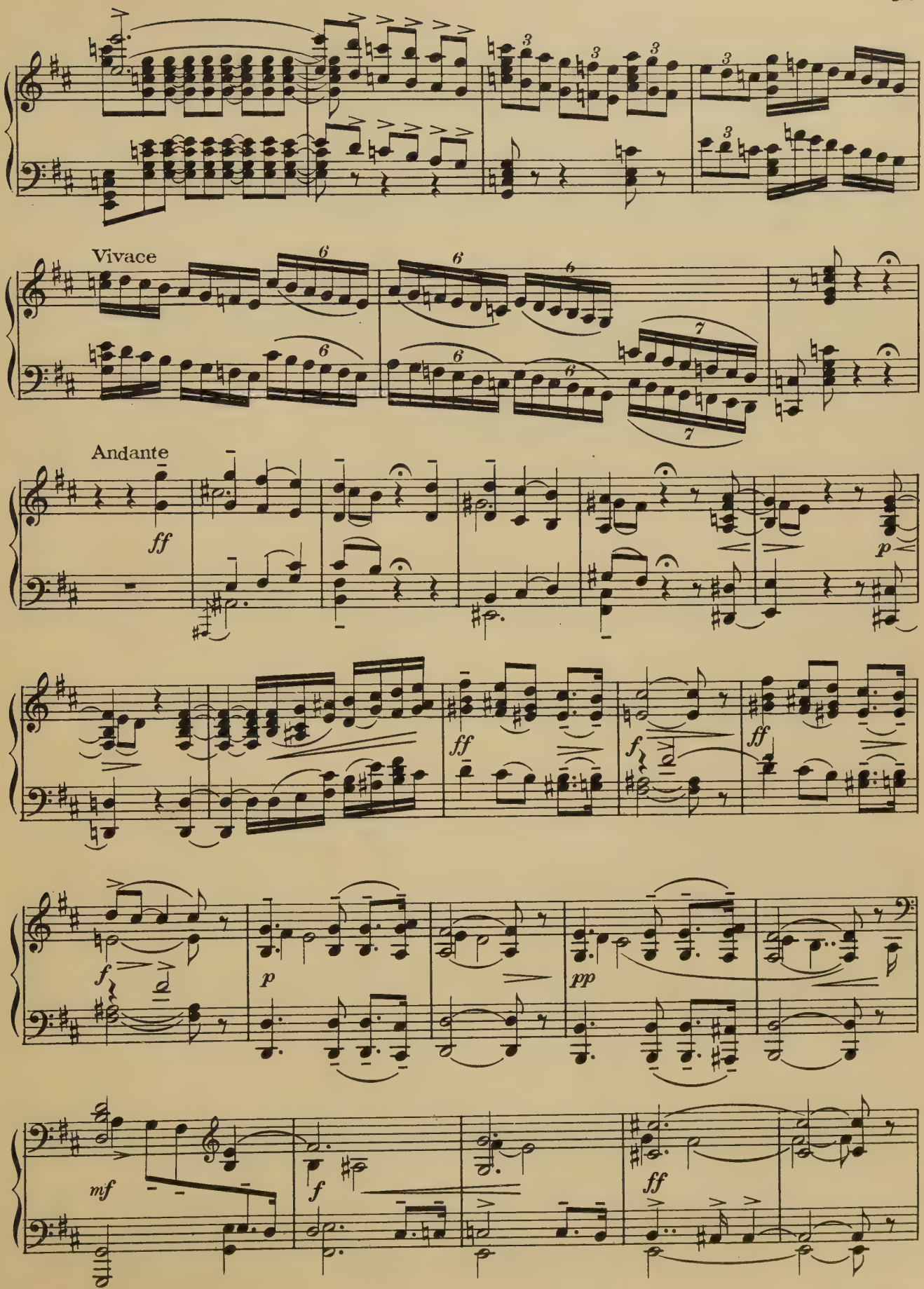
Finale "Pathetique" Symphony

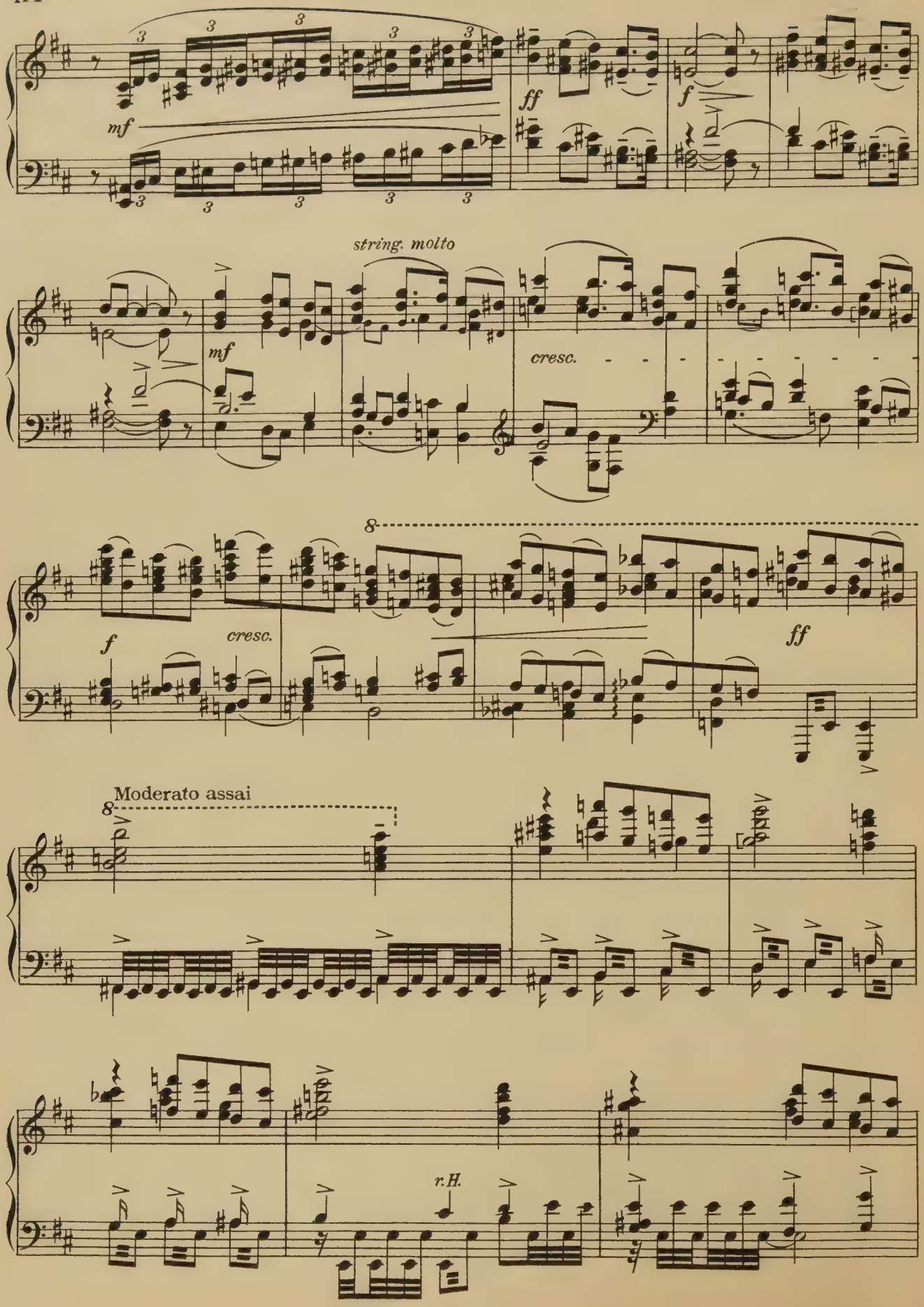
P. TSCHAIKOWSKY, Op. 74

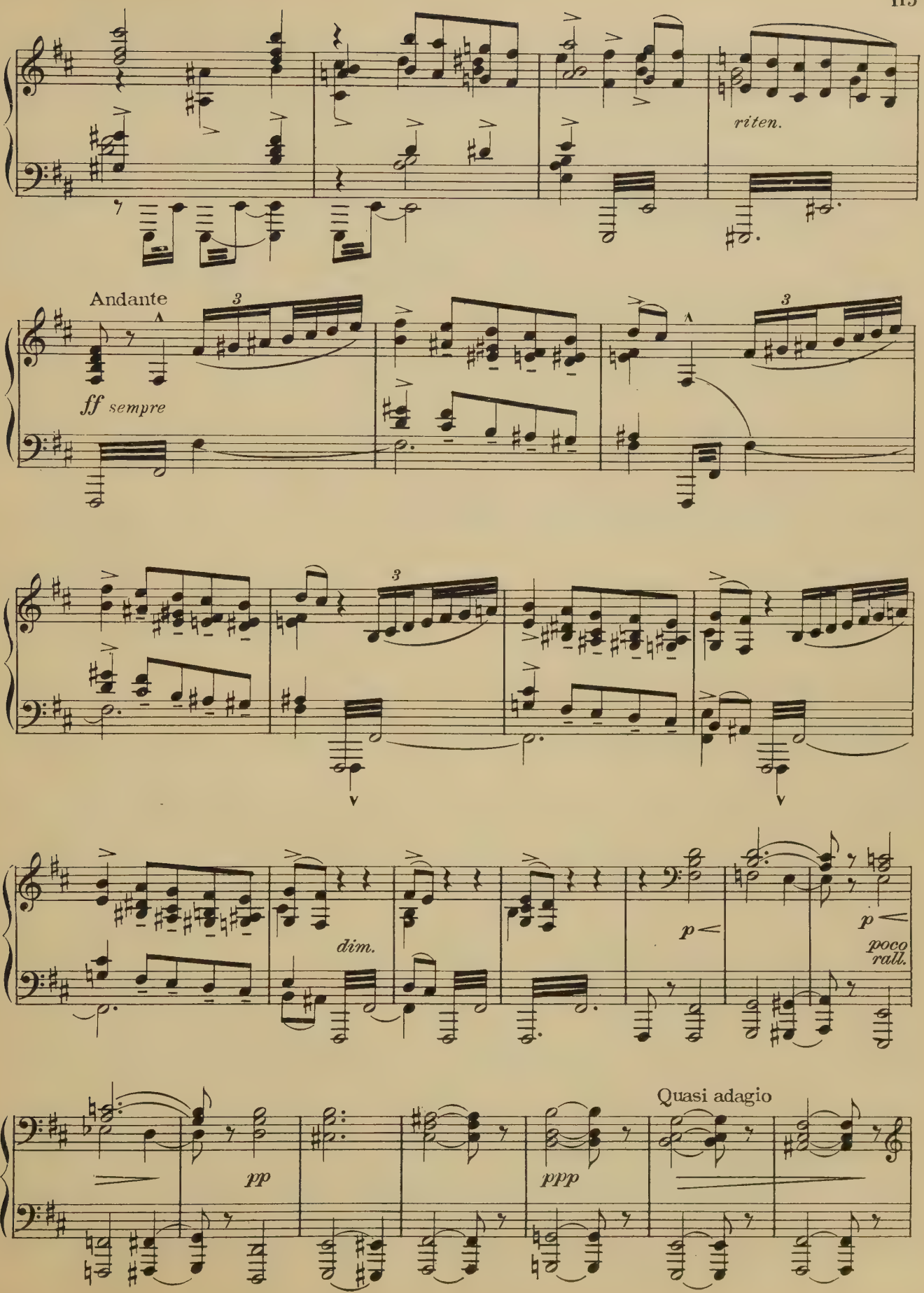


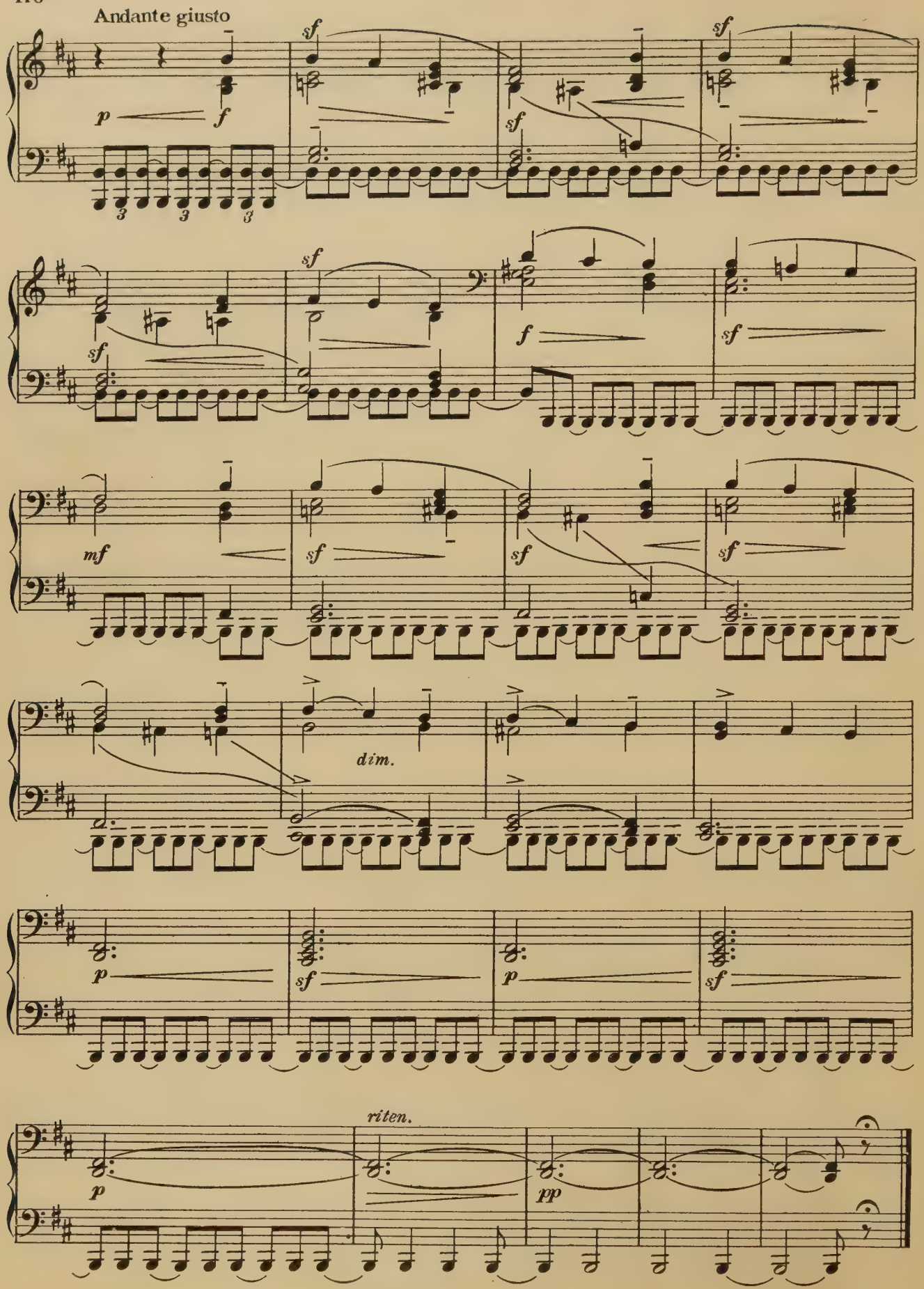

f
p
pp
espr. molto
f
mf
dimin.
dolce assai
p
pp
Andante
pp
3
3
3
con lenezza e devozione
cresc.
poco animando
mf
riten.
p
a tempo


poco animando
cresc.
riten.
mf
a tempo
cresc.
poco animando
riten.
f
a tempo
animando
crescendo
Più mosso
fff


Vivace
Andante
ff
p
ff
f
ff
f
p
pp
mf
f
ff


mf
ff
f
string. molto
mf
cresc.
8
f
cresc.
ff
Moderato assai
8
r.H.


riten.
Andante
ff sempre
dim.
p
poco rall.
pp
ppp
Quasi adagio

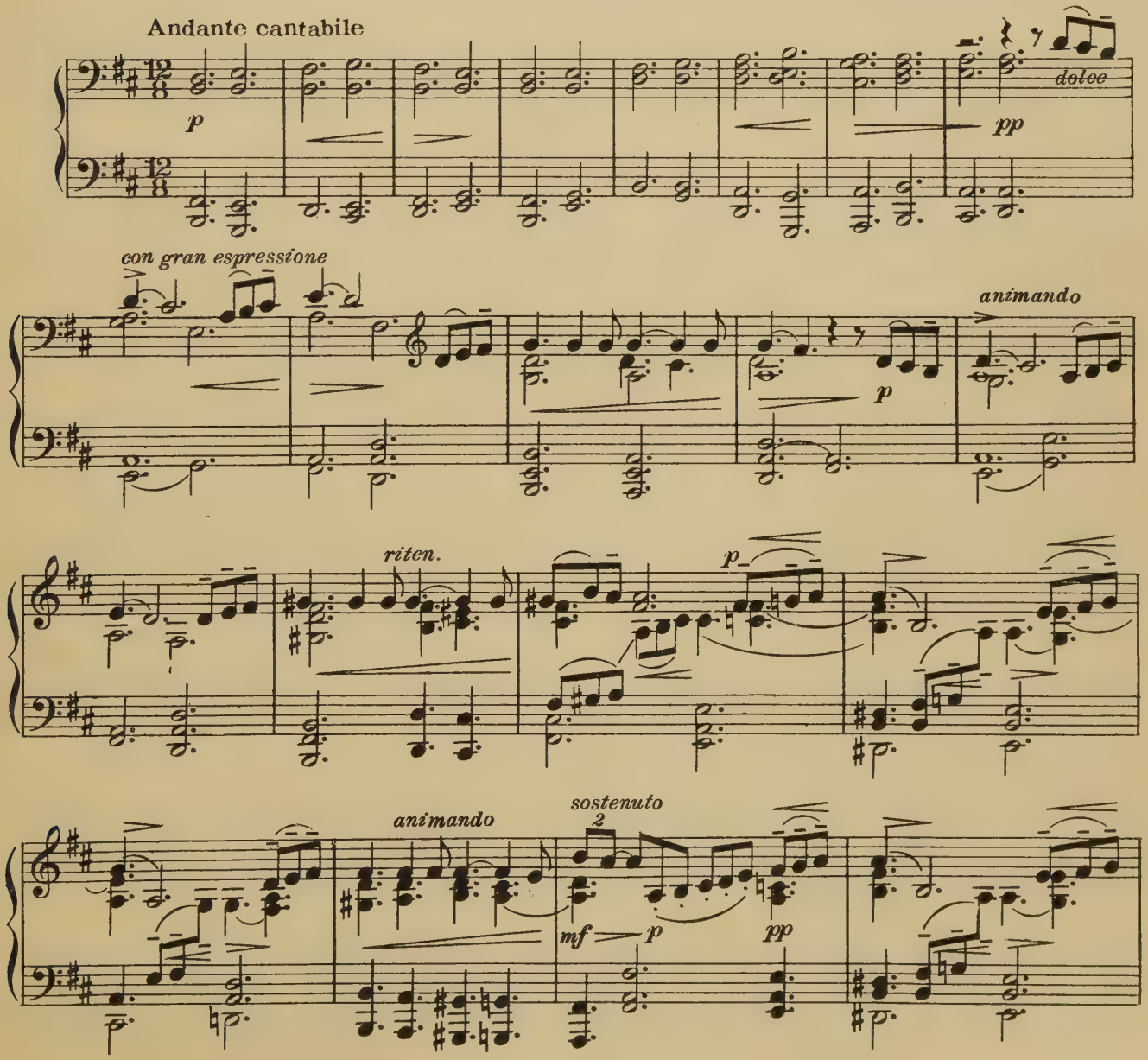

Andante giusto
sf
p
f
sf
sf
3
3
3
sf
sf
f
sf
mf
sf
sf
sf
dim.
p
sf
p
sf
riten.
p
pp

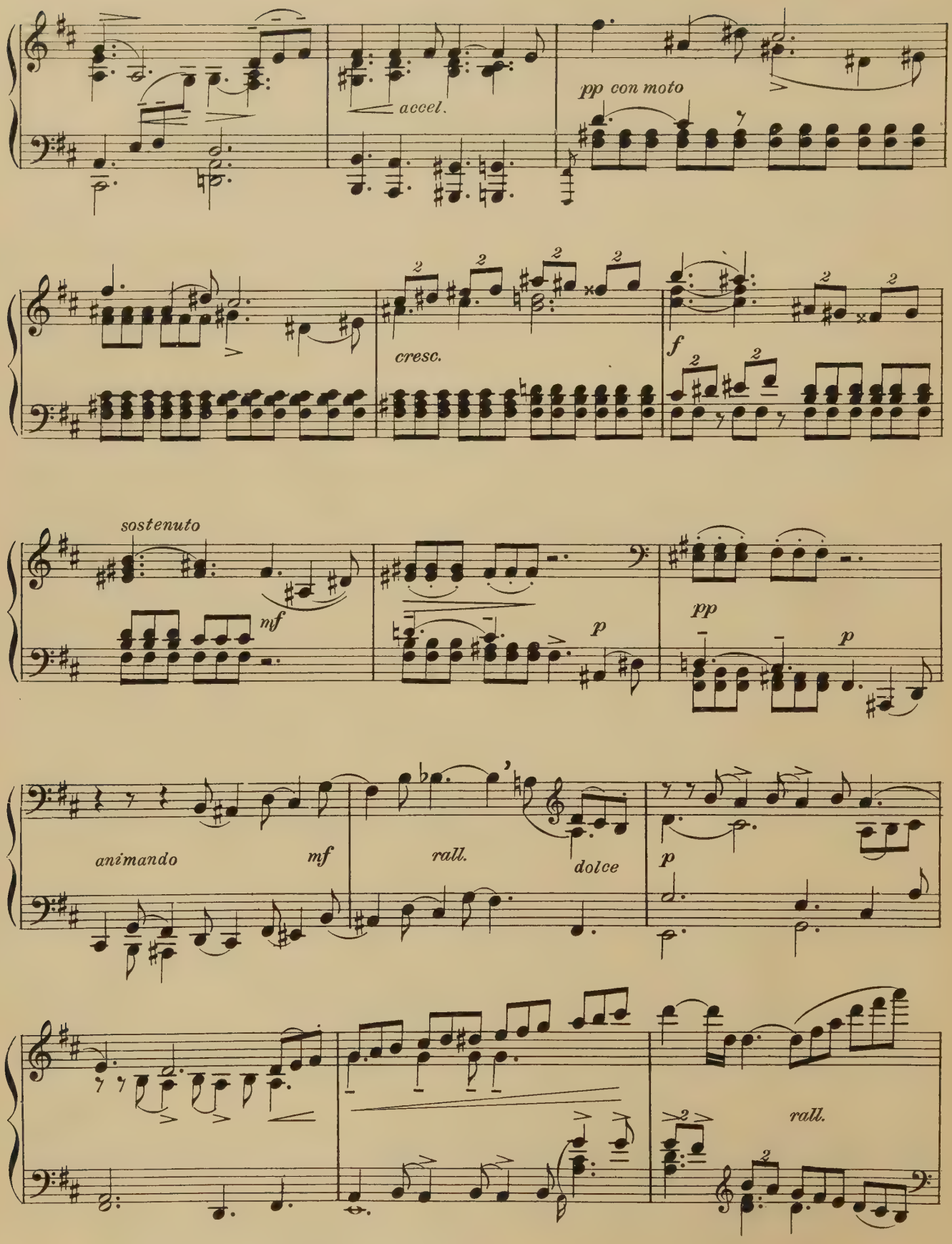
Although there is quite some difference of opinion among musical authorities as to the relative position, from a musical standpoint, that Tschaikowsky's "Fifth Symphony" should be accorded among his works, it is quite generally agreed that the slow movement, the "Andante Cantabile" is the finest individual symphonic movement which the great Russian has bequeathed us. It is in the form of a romance, beginning with a series of sustained chords resembling those which open the slow movement of Dvořák's "New World" Symphony. The melodious theme is presented first by the solo French horn, it afterwards passes to the 'cello, and is interrupted from time to time by another theme which runs through the entire symphony, being introduced into every one of the movements. It is interesting to note that Brahms heard Tschaikowsky rehearse this symphony in Hamburg and, although he was not an admirer of Russian composers' works as a whole, expressed himself as well pleased with the work:

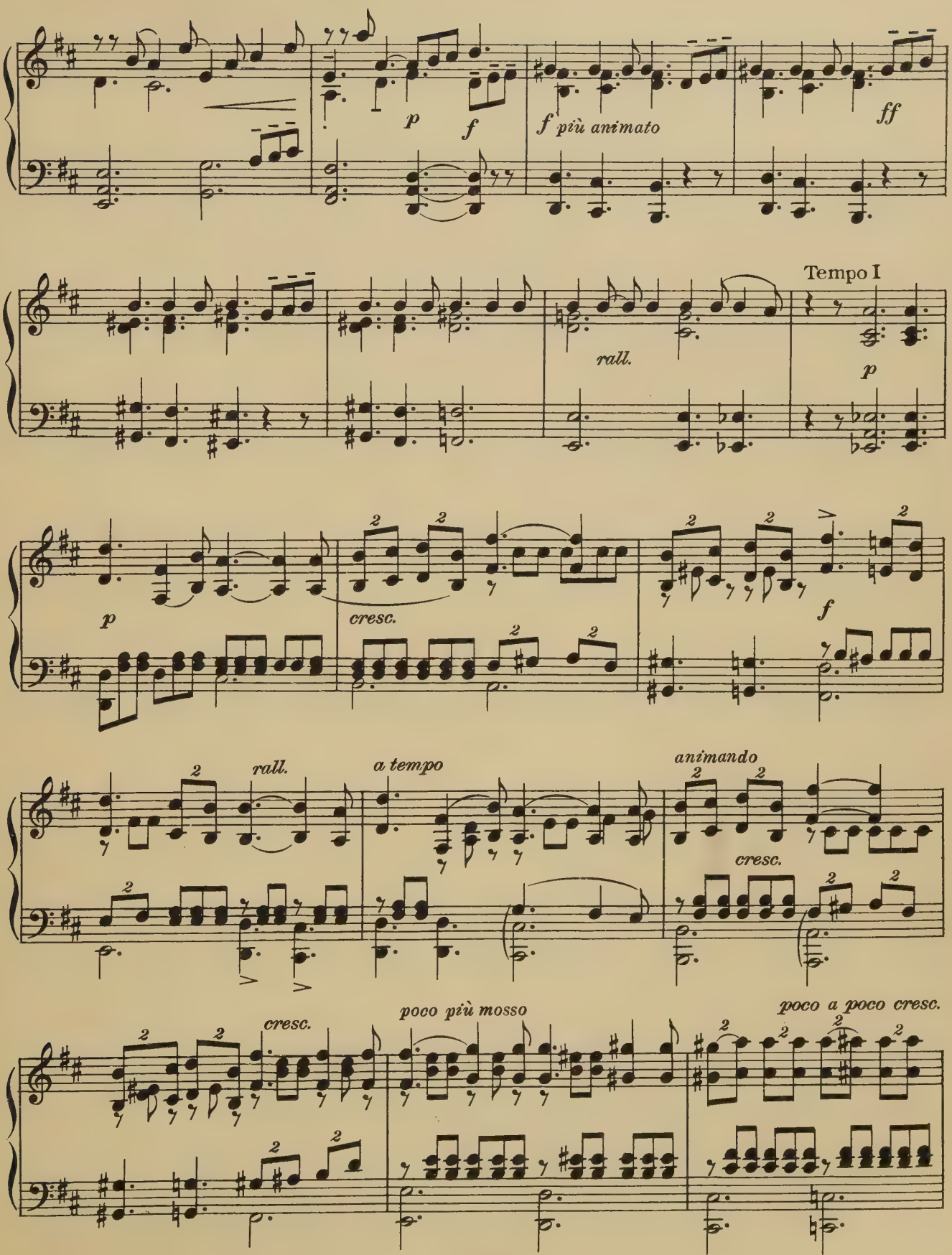
Andante Cantabile

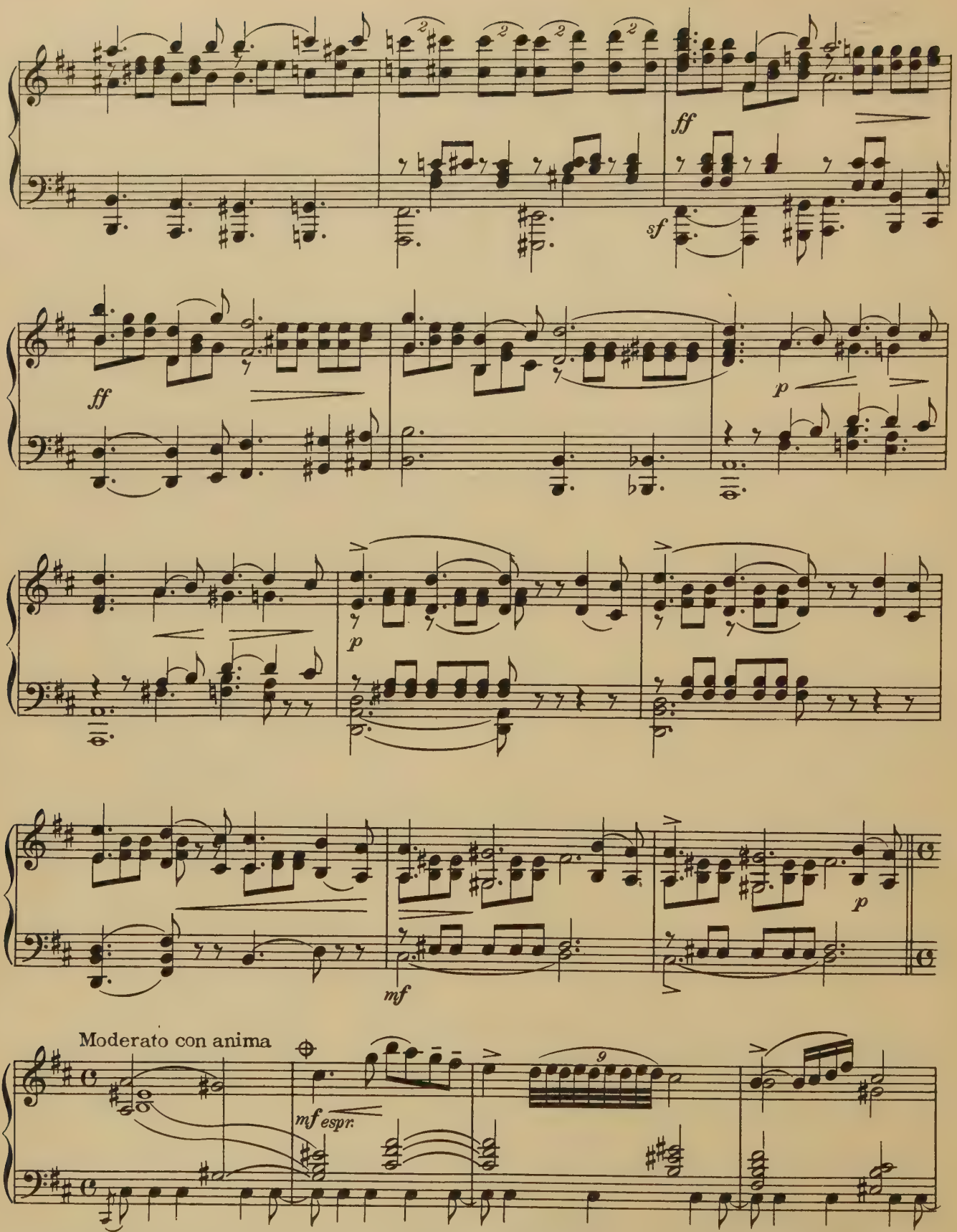
Fifth Symphony

P. TSCHAIKOWSKY, Op. 64

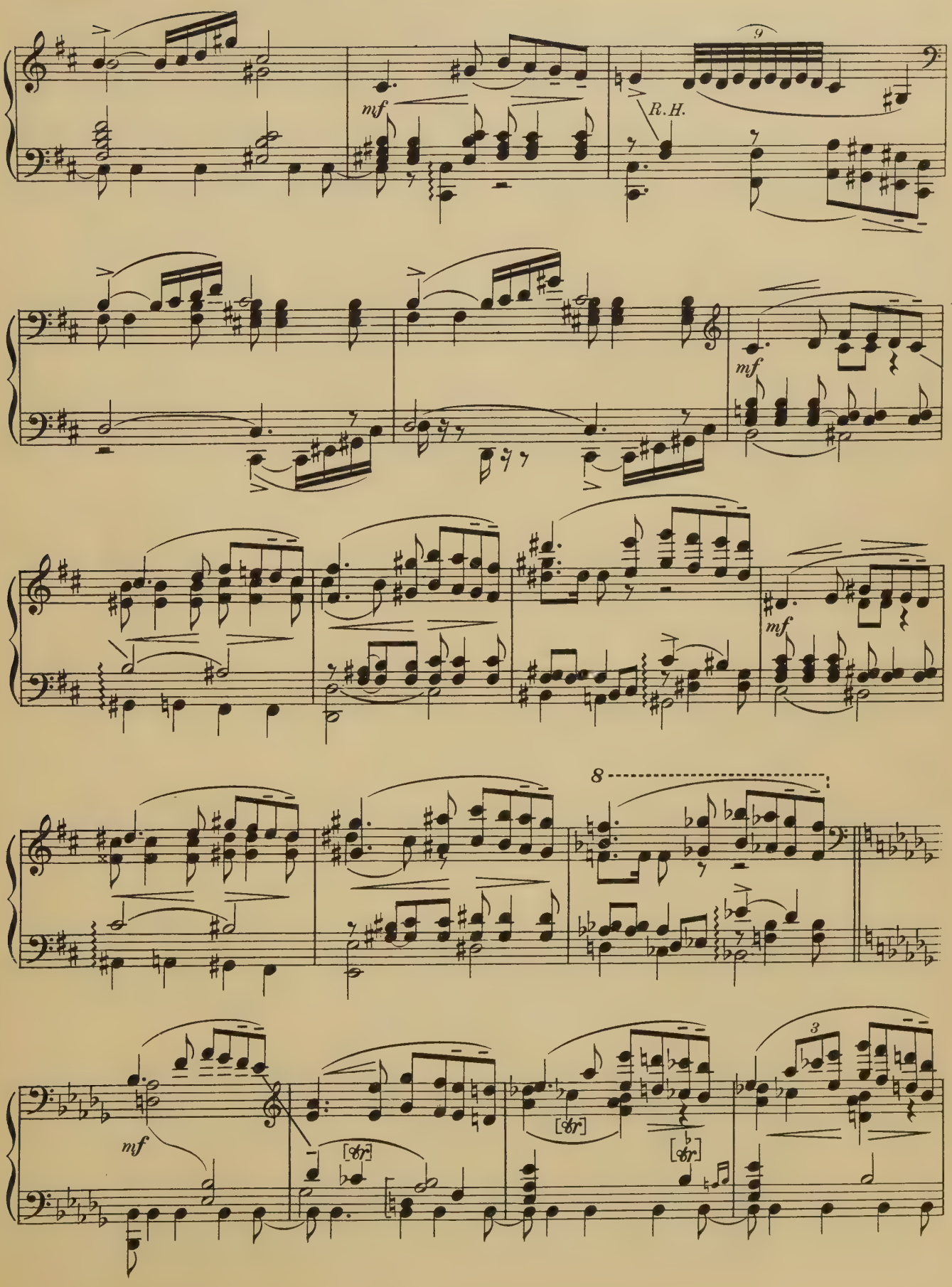


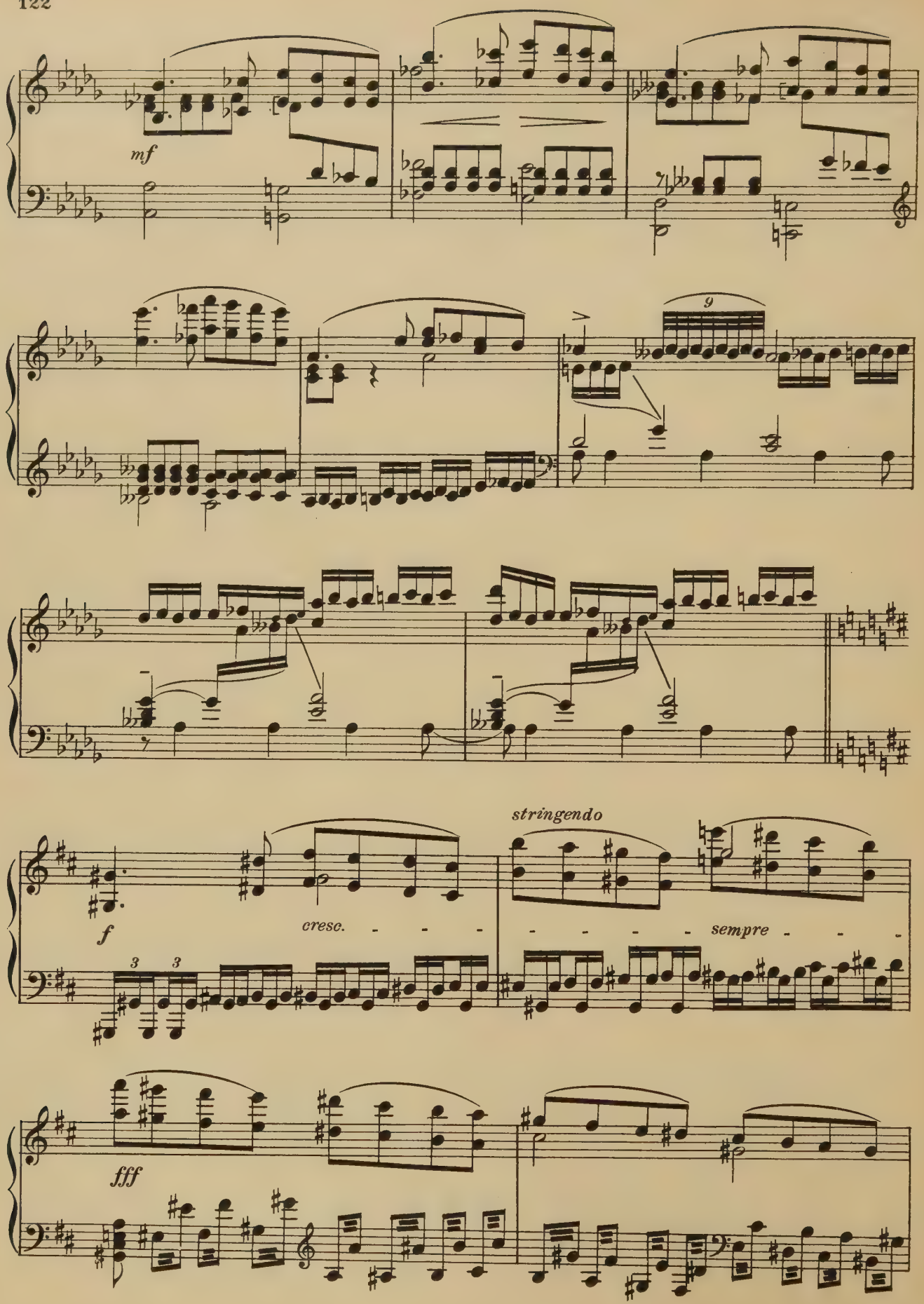

accel.
pp con moto
cresc.
f
sostenuto
mf
p
pp
p
animando
mf
rall.
dolce
p
rall.

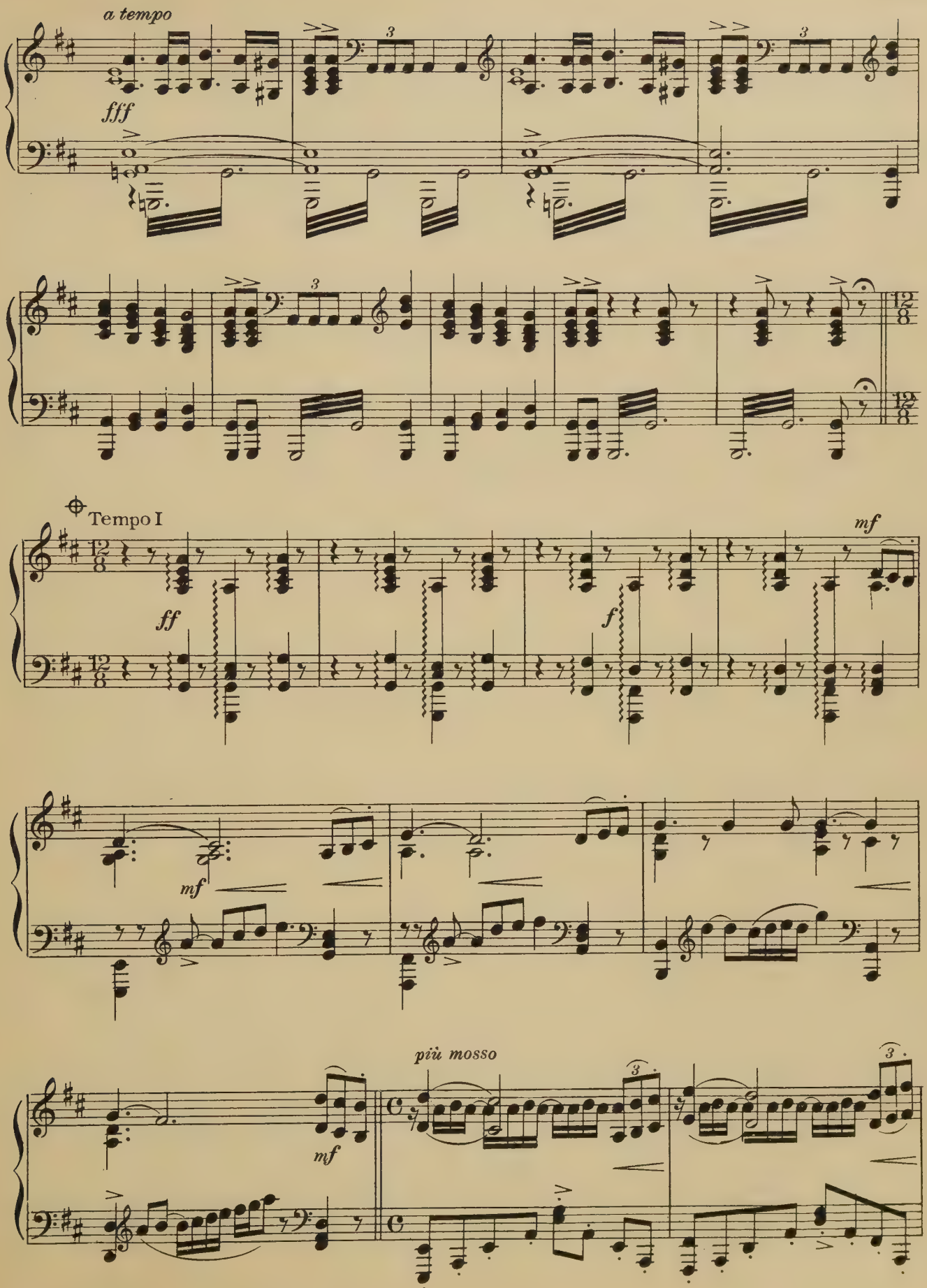

p
f
f più animato
ff
Tempo I
rall.
p
p
cresc.
f
rall.
a tempo
animando
cresc.
cresc.
poco più mosso
poco a poco cresc.

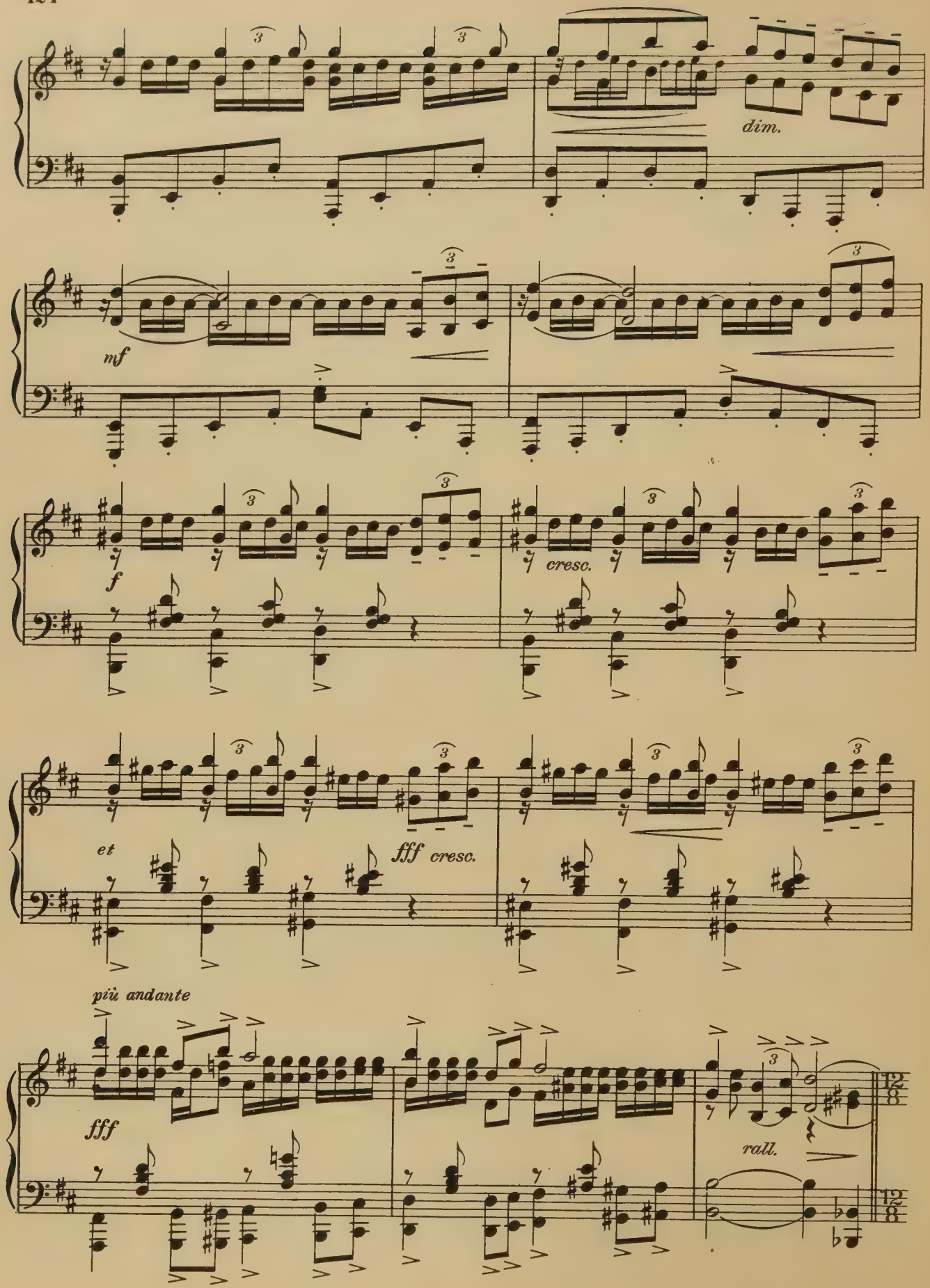


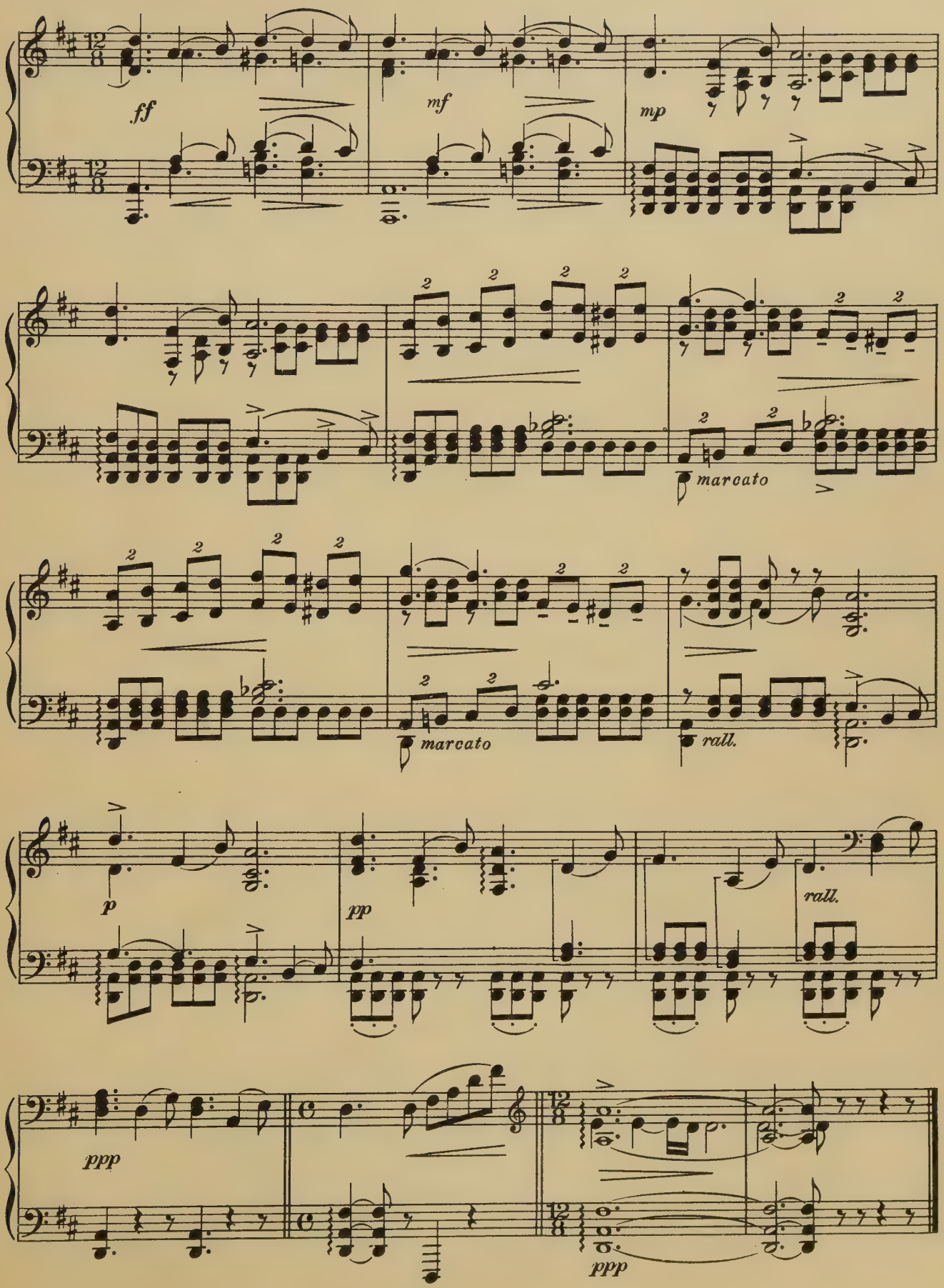
⊕ The section from ⊕ to ⊕ can be omitted if desired, as it is unusually difficult, owing to the complex characteristics of the orchestration, and the necessity of including the counter melodies.


9
mf
R.H.
mf
mf
8
mf
[tr]
[tr]
3


mf
9
stringendo
f
cresc.
sempre
fff


a tempo
fff
Tempo I
ff
f
mf
mf
mf
più mosso

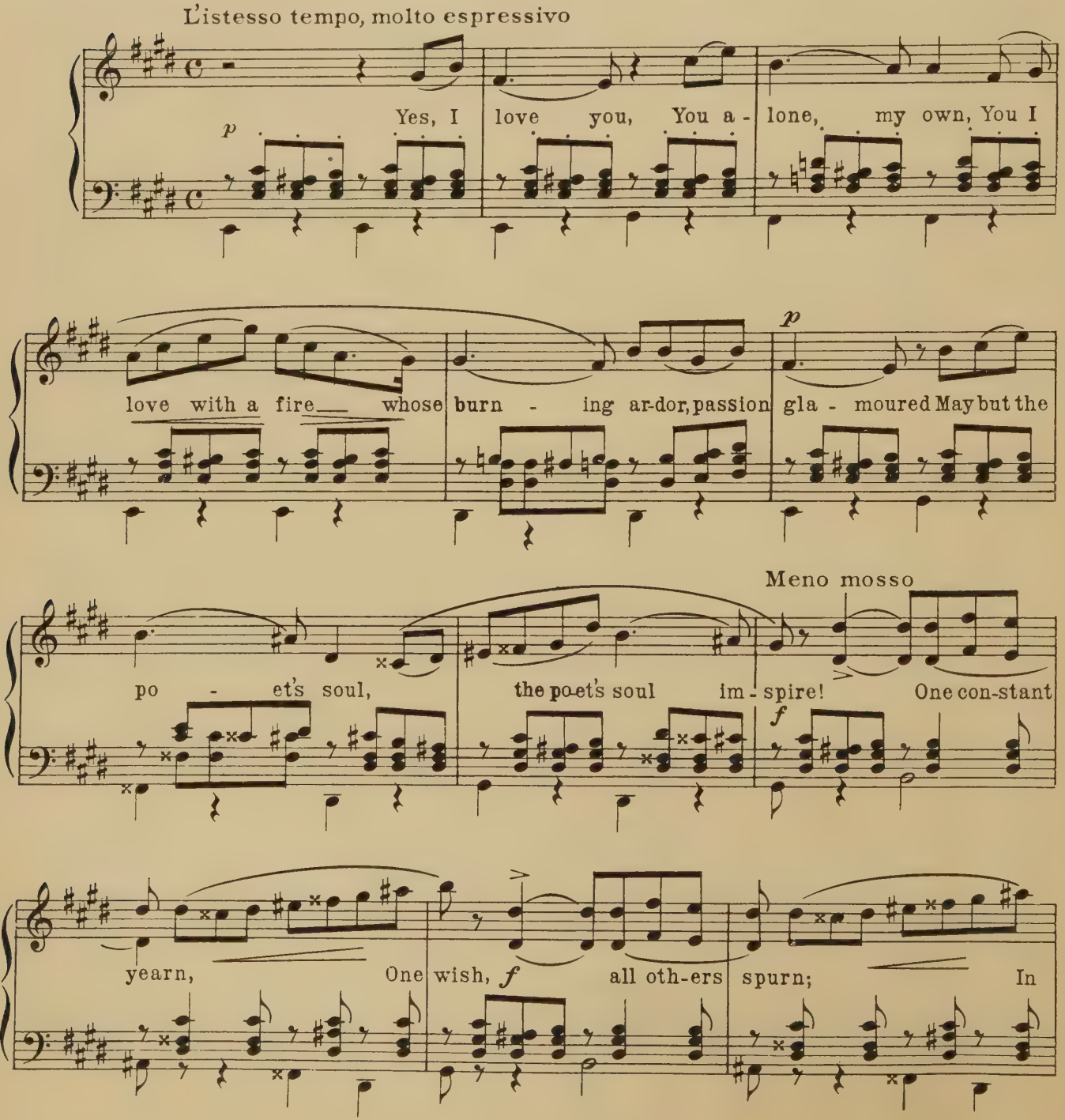

dim.
mf
f
cresc.
et
fff cresc.
più andante
fff
rall.

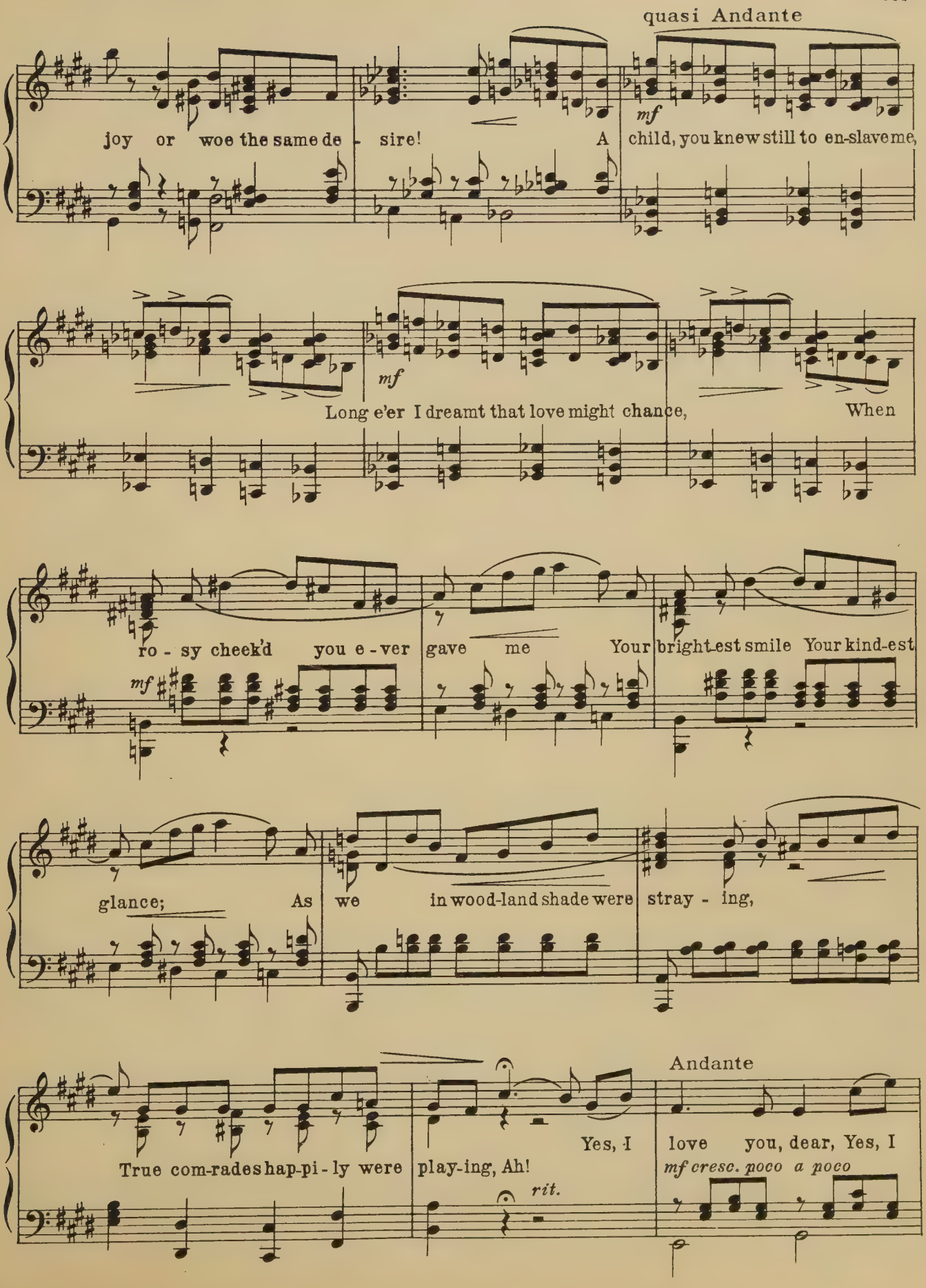

ff
mf
mp
marcato
marcato
rall.
p
pp
rall.
ppp
ppp

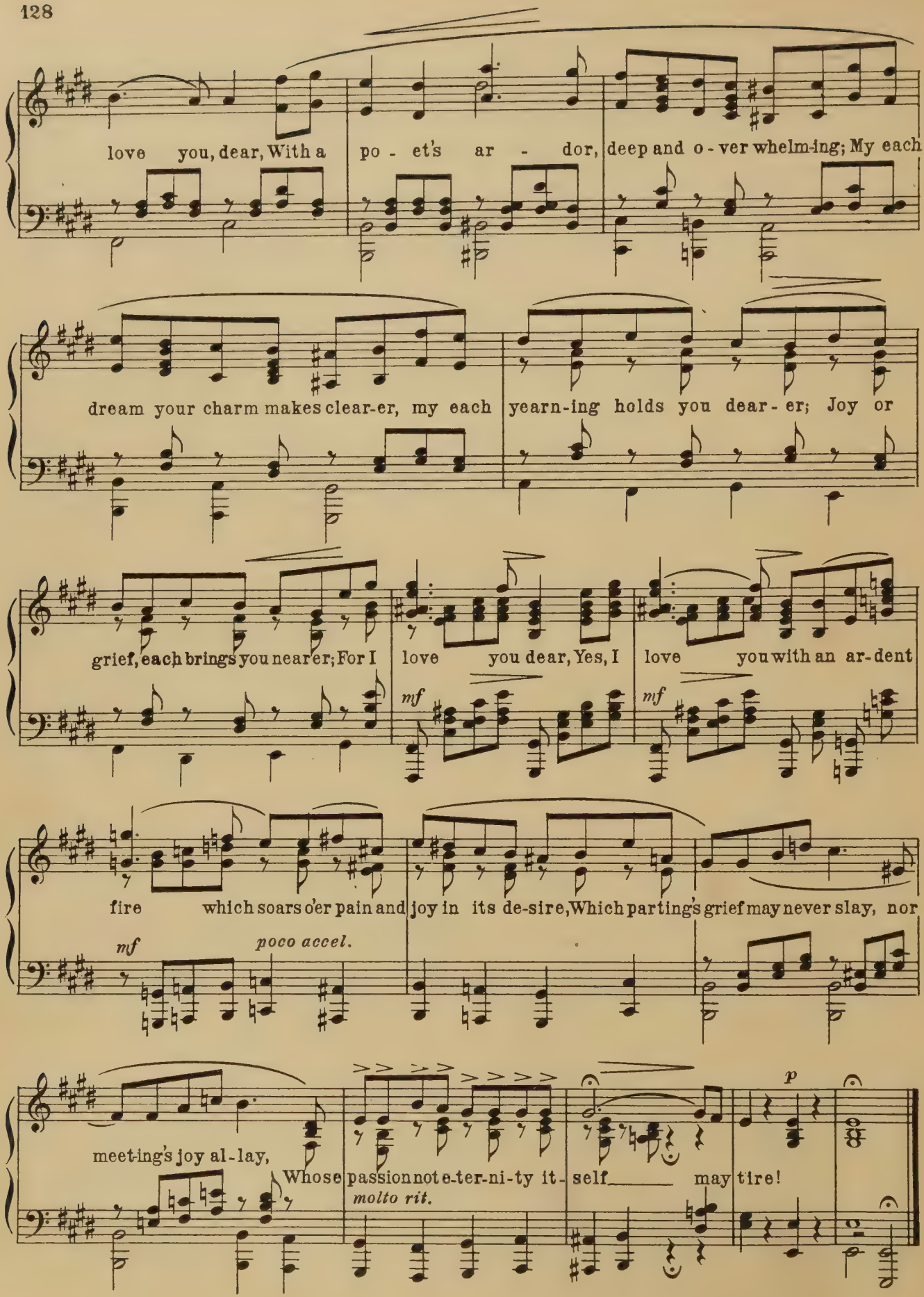
Any collection of Tschaikowsky's compositions would be incomplete without transcriptions of his songs, representative both of his genius as an operatic composer and as a writer of the ballad form. The aria which Lenski sings in "Eugene Onègin," entitled "Yes, I Love You," has been selected as among the finest of his operatic airs, for, inspired by a lyric of unusual passionate power, he has poured forth a melody of remarkable sweetness, culminating in a climax which literally seems to overwhelm the hearer in its poignant pathos. All the trite and sometimes banal music with which this opera as a whole is overloaded is more than made up for by the beauty of this aria, presented herewith in a piano transcription:

Aria from "Eugene Onègin"

P. TSCHAIKOWSKY, Op. 24


L'istesso tempo, molto espressivo
p
Yes, I love you, You a - lone, my own, You I
love with a fire whose burn - ing ar-dor, passion gla - moured May but the
p
Meno mosso
po - et's soul, the po-et's soul im - spire! One con-stant
f
yearn, One wish, f all oth-ers spurn; In

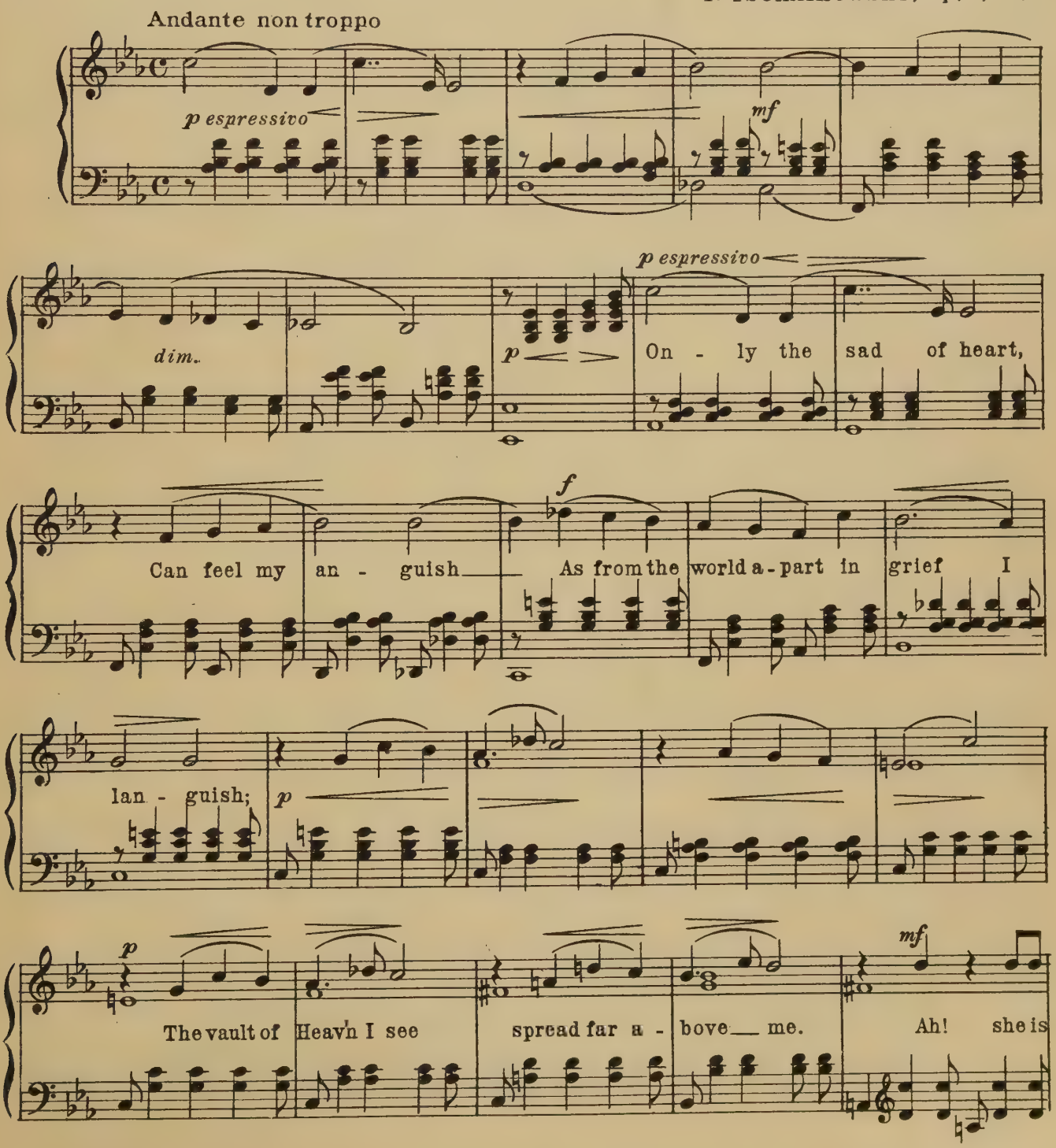

quasi Andante
mf
joy or woe the same de - sire! A child, you knew still to en-slave me,
mf
Long e'er I dreamt that love might chance, When
ro - sy cheek'd you e - ver gave me Your bright-est smile Your kind-est
mf
glance; As we in wood-land shade were stray - ing,
Andante
True com-rades hap-pi - ly were play-ing, Ah!
Yes, I love you, dear, Yes, I
mf cresc. poco a poco
rit.

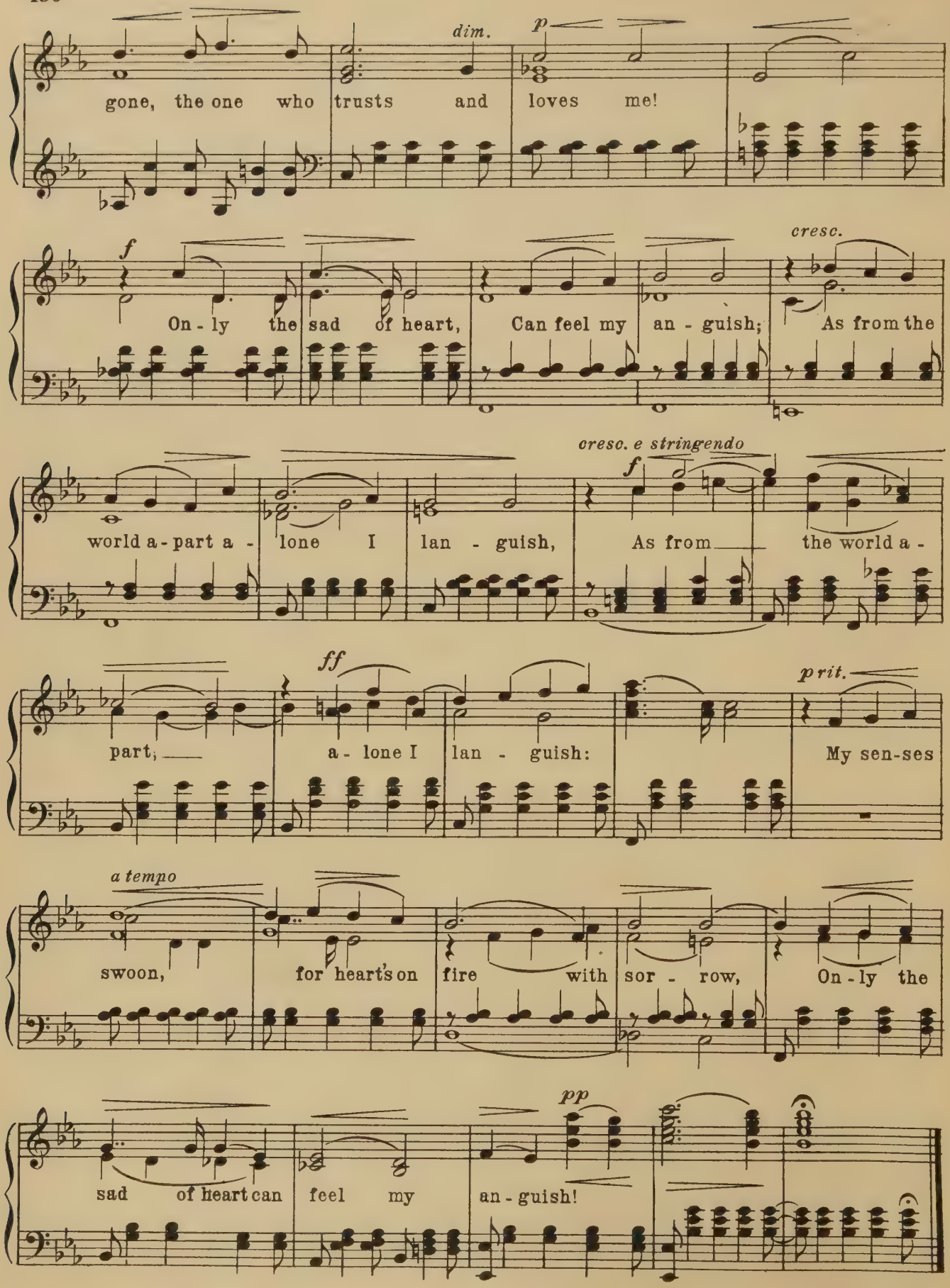

love you, dear, With a po - et's ar - dor, deep and o - ver whelm-ing; My each
dream your charm makes clear-er, my each yearn-ing holds you dear - er; Joy or
grief, each brings you near-er; For I love you dear, Yes, I love you with an ar-dent
mf
mf
fire which soars o'er pain and joy in its de-sire, Which part-ing's grief may never slay, nor
mf
poco accel.
meet-ing's joy al-lay,
Whose passion not e-ter-ni-ty it - self may tire!
molto rit.
p

It was shortly after Tschaikowsky's first "affair of the heart" that he composed the ballad "Only the Sad of Heart," the lyric of which must have made a special appeal to him because he had just passed throught the throes of a passionate love experience with Mlle. Artot, niece of a noted violinist of the same name, and a great singer herself, having come to Russia as star of an operatic troupe. His intentions to marry her, quite evident from a letter written to his father, were thwarted by her sudden marriage to a member of the troupe, and, although his friends claim he appeared more astonished than hurt at the news of her defection, there is no question that the dramatic pathos of this song was inspired by his after-thoughts. A piano transcription of this ballad follows:

Only the Sad of Heart

P. TSCHAIKOWSKY, Op. 6, No. 6




dim.
p
gone, the one who trusts and loves me!
f
On - ly the sad of heart, Can feel my an - guish;
cresc.
As from the
world a - part a - lone I lan - guish,
cresc. e stringendo
f
As from the world a -
part,
ff
a - lone I lan - guish:
prit.
My sen-ses
a tempo
swoon, for heart's on fire with sor - row,
On - ly the
sad of heart can feel my an - guish!
pp

Piano Duets

Some of Tschaikowsky's compositions are quite pleasingly effective in four-hand form—the composer himself was fond of playing the works of the masters in this way. The five compositions which follow will be found extremely interesting in duet form, both for recreative and instructive purposes.

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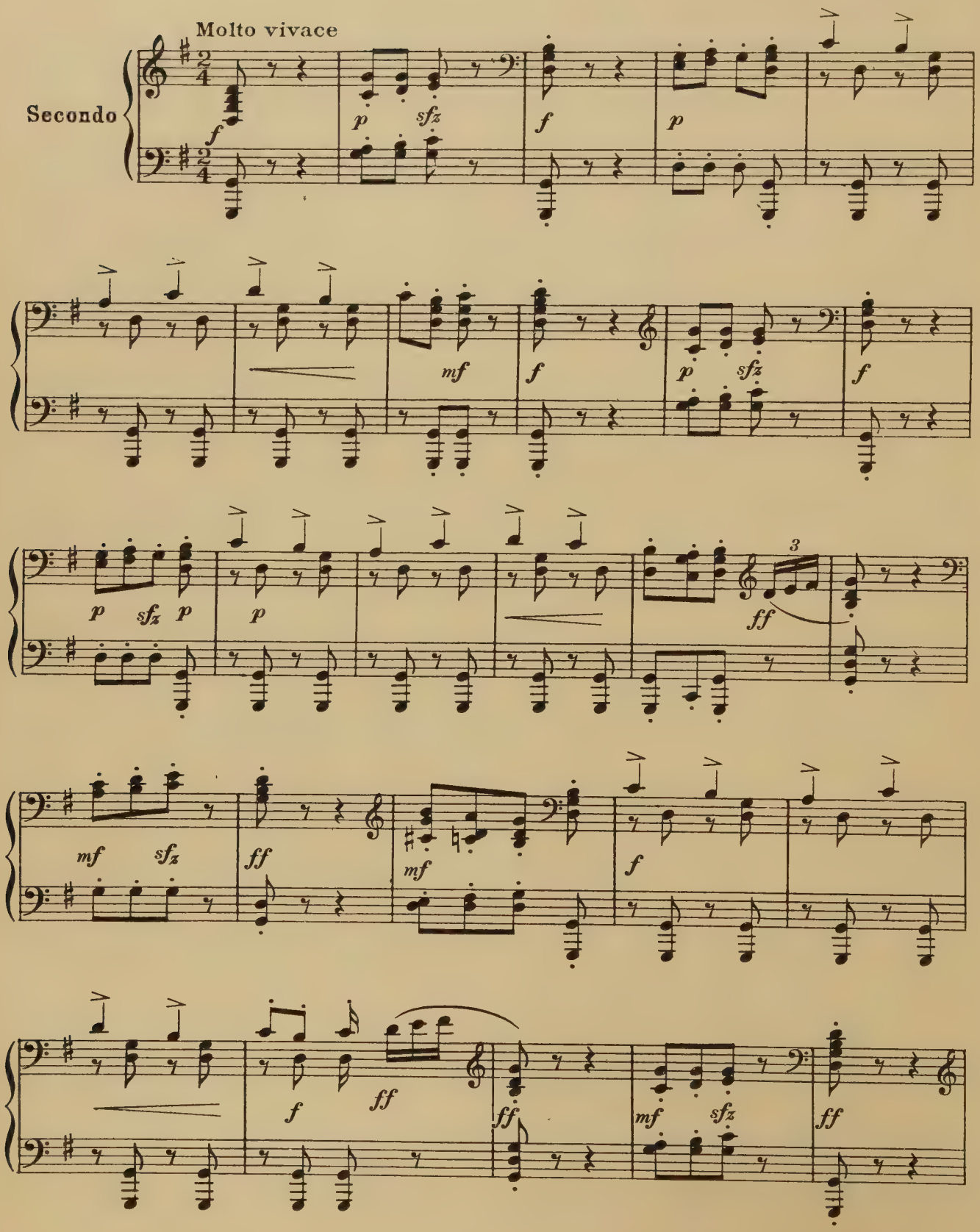
Trepak

(From the "Nutcracker" Ballet)

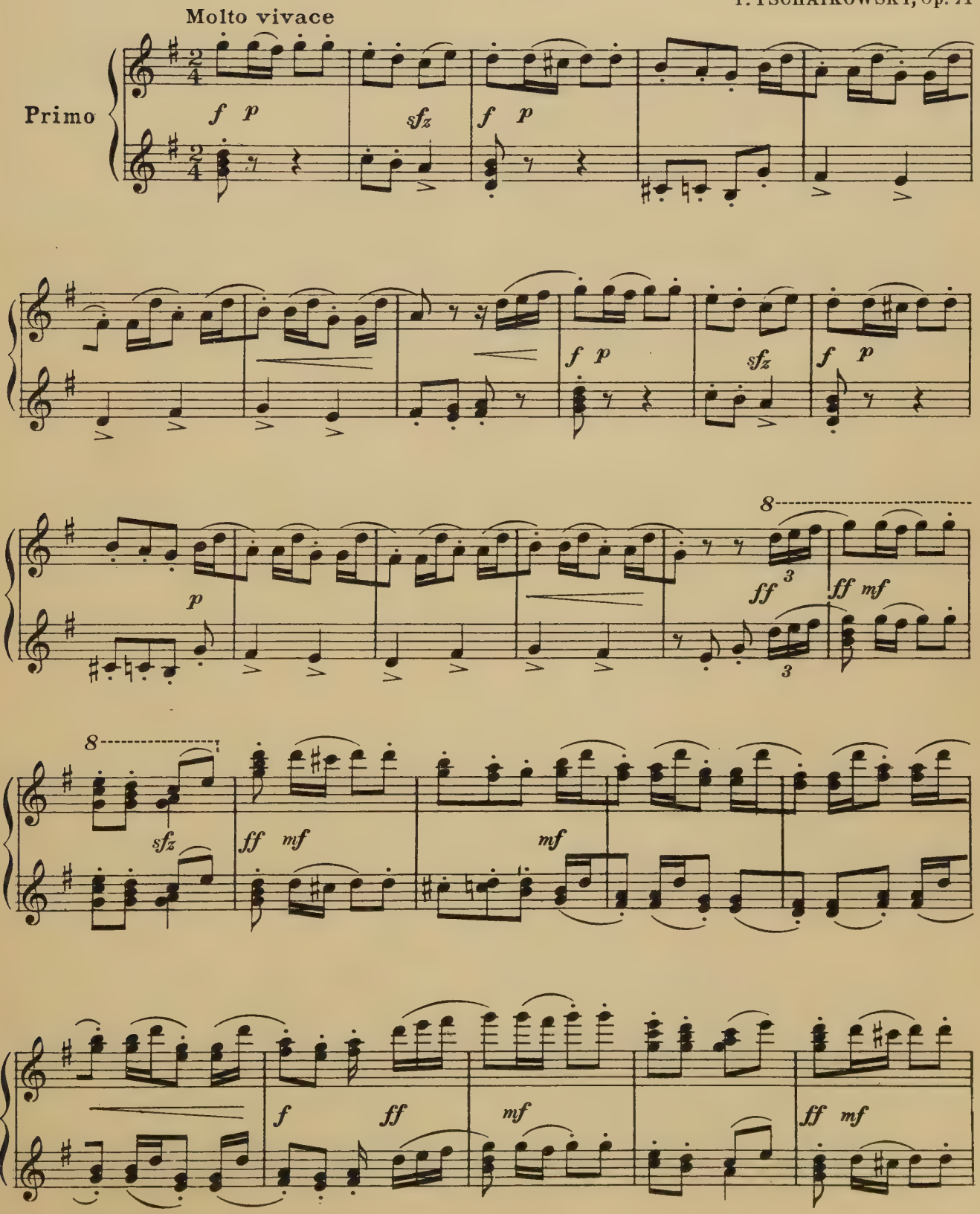
P. TSCHAIKOWSKY, Op. 71

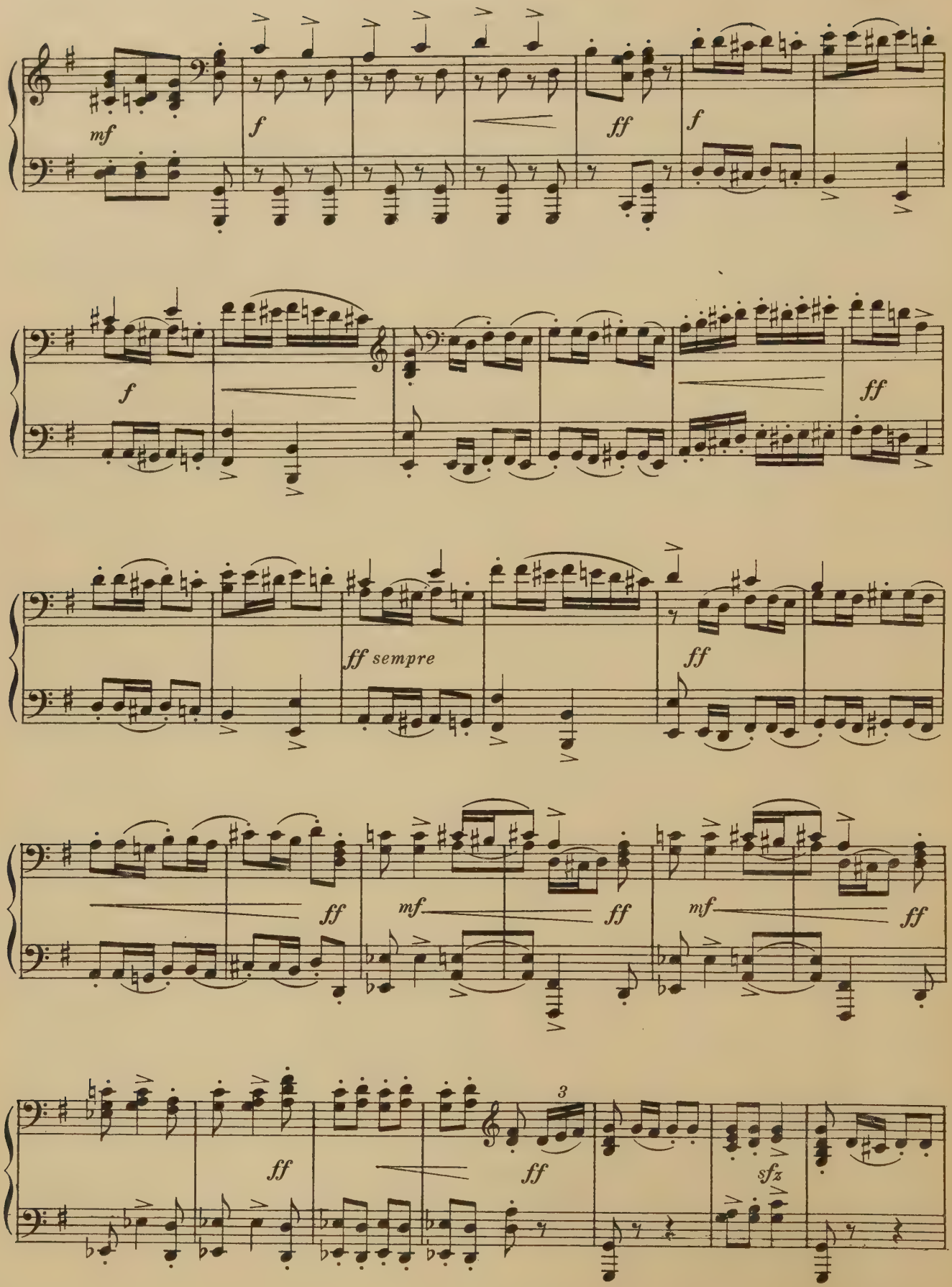


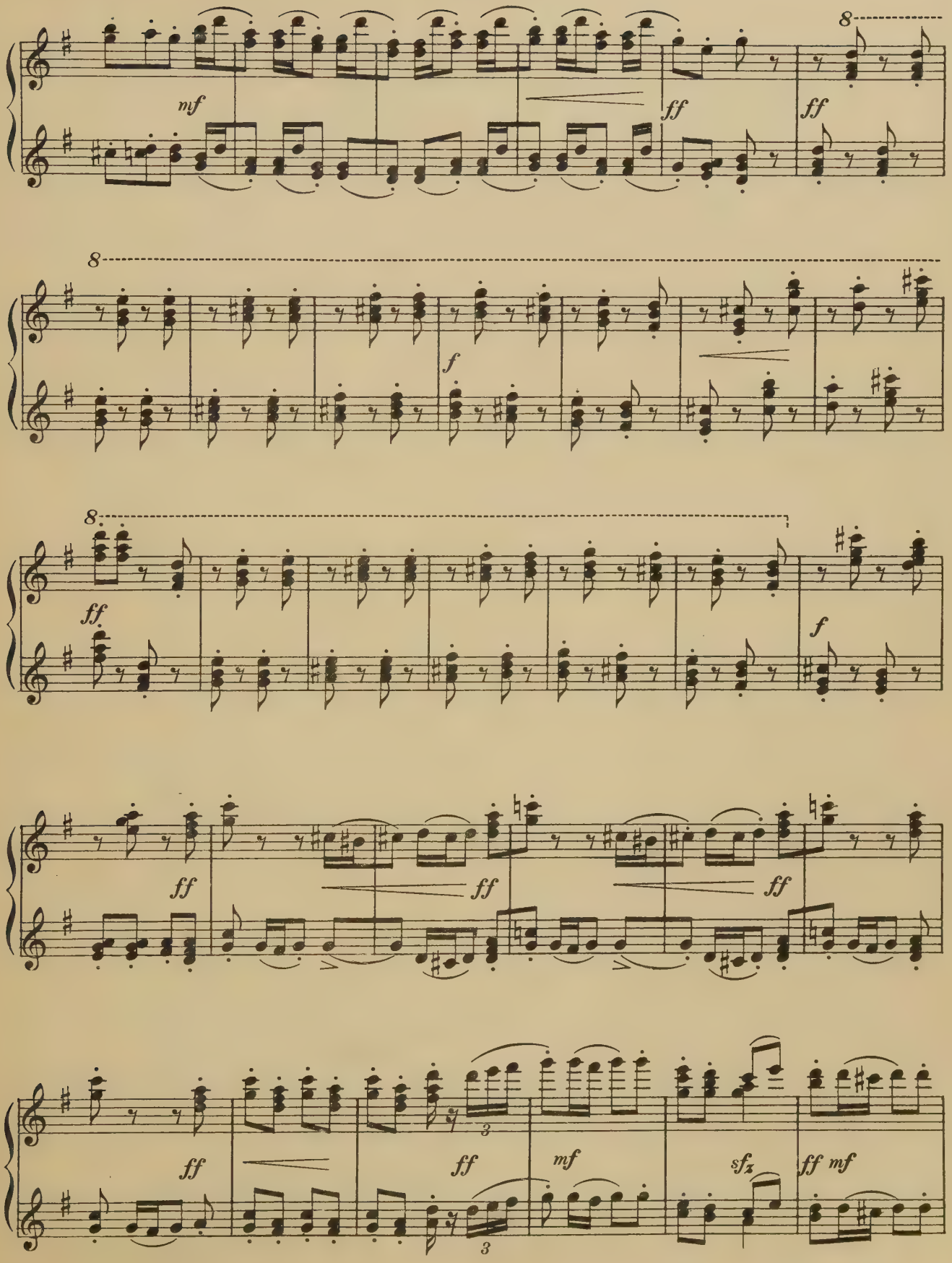
Trepak

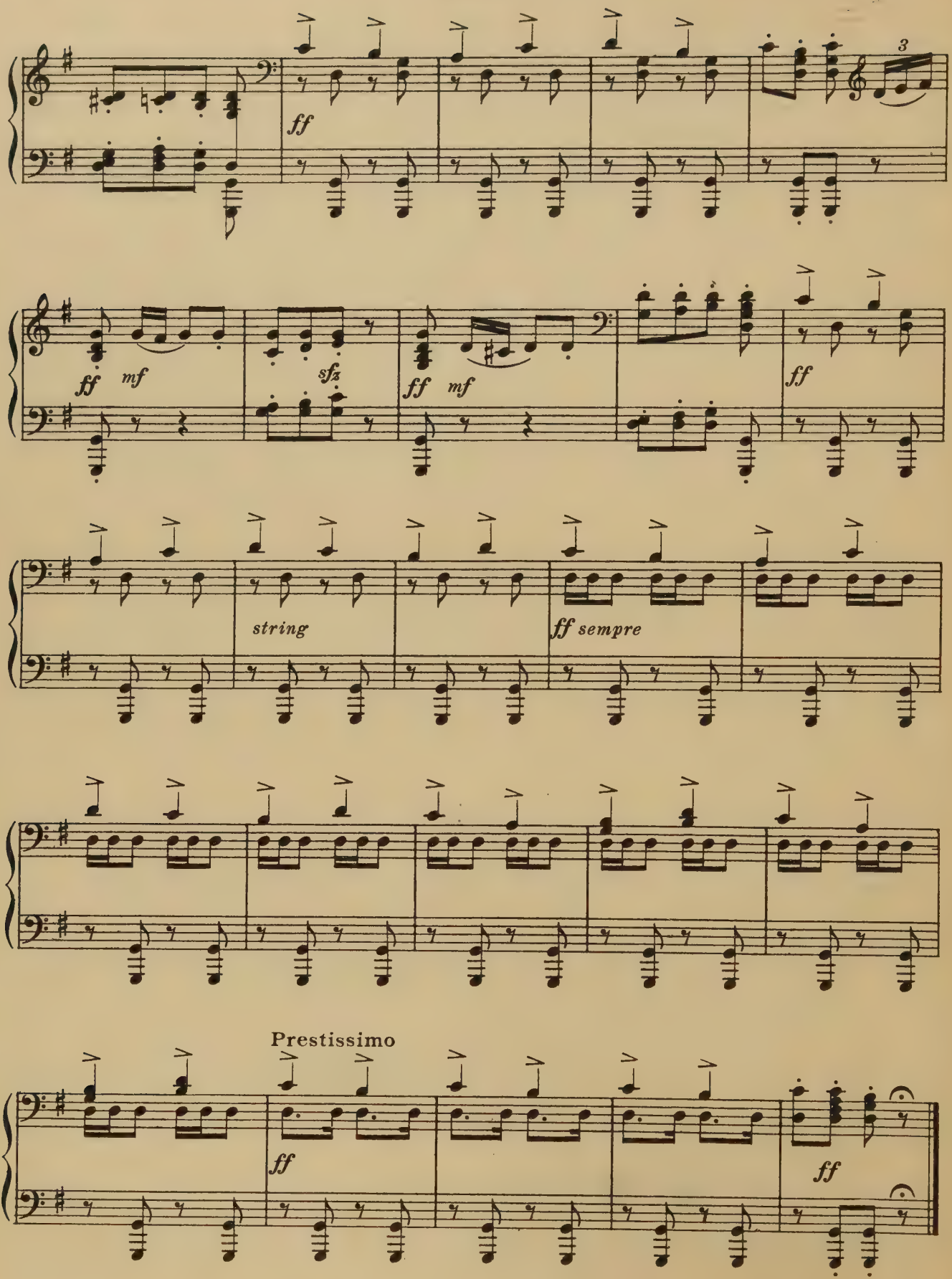
(From the "Nutcracker" Ballet)

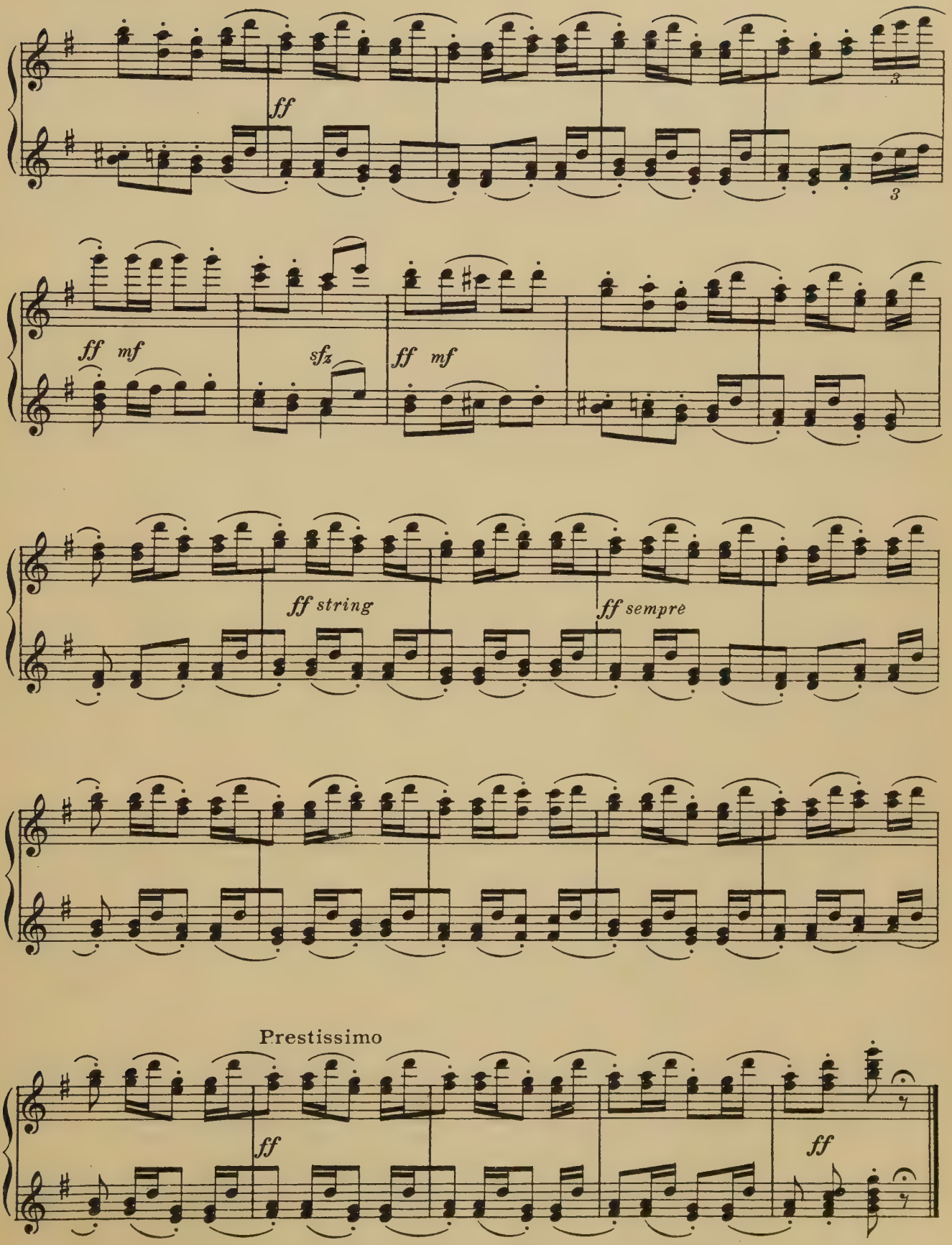
P. TSCHAIKOWSKY, Op. 71




mf
f
ff
f
f
ff
ff sempre
ff
ff
mf
ff
mf
ff
3
ff
ff
sfz


8
mf
ff
ff
8
f
8
ff
f
ff
ff
ff
ff
3
ff
mf
sfz
ff mf
3

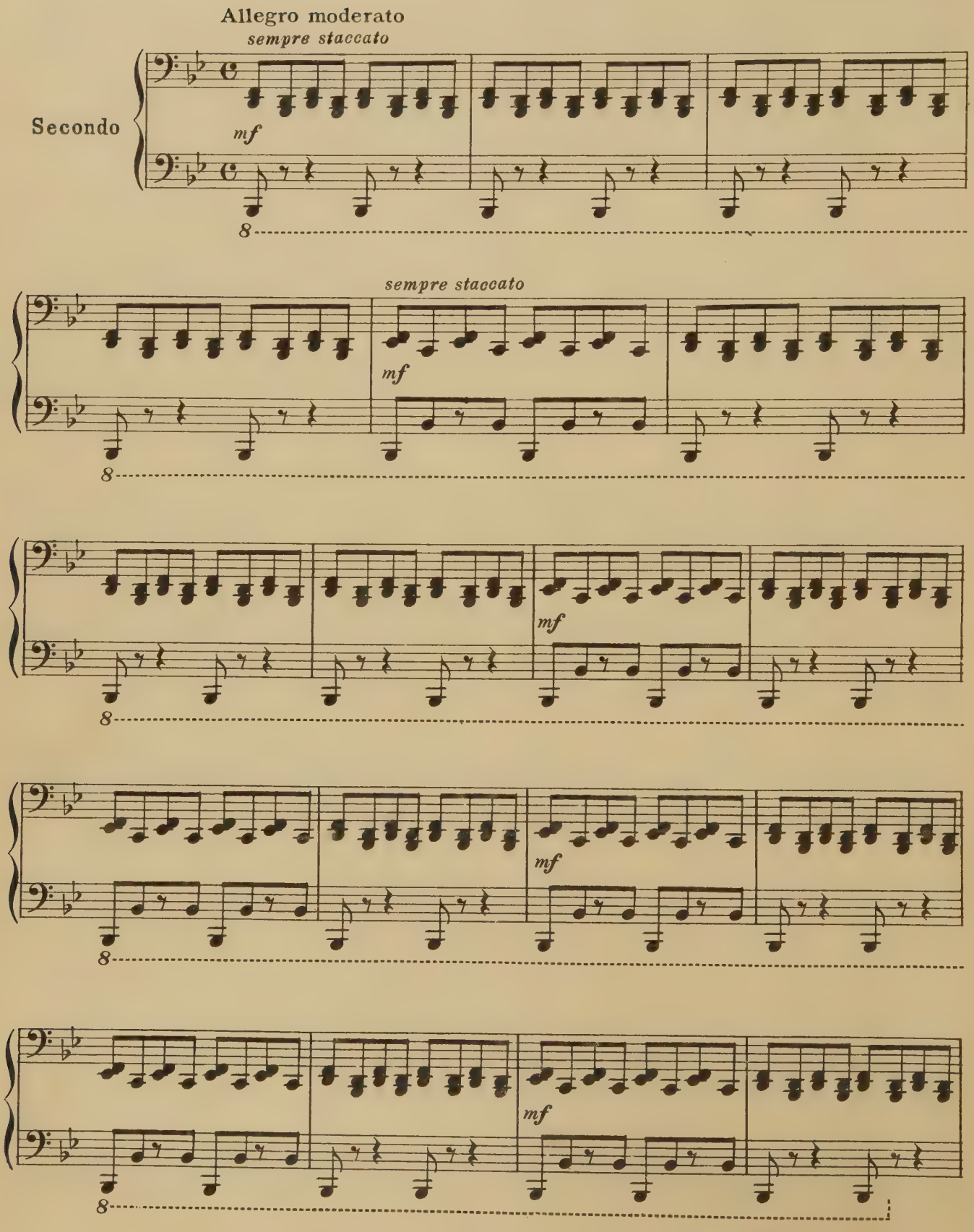

3
ff
ff mf
sfz
ff mf
ff
string
ff sempre
Prestissimo
ff
ff


ff
3
3
ff mf
sfz
ff mf
ff string
ff sempre
Prestissimo
ff
ff

Chinese Dance

(From the "Nutcracker" Ballet)

P. TSCHAIKOWSKY, Op.71



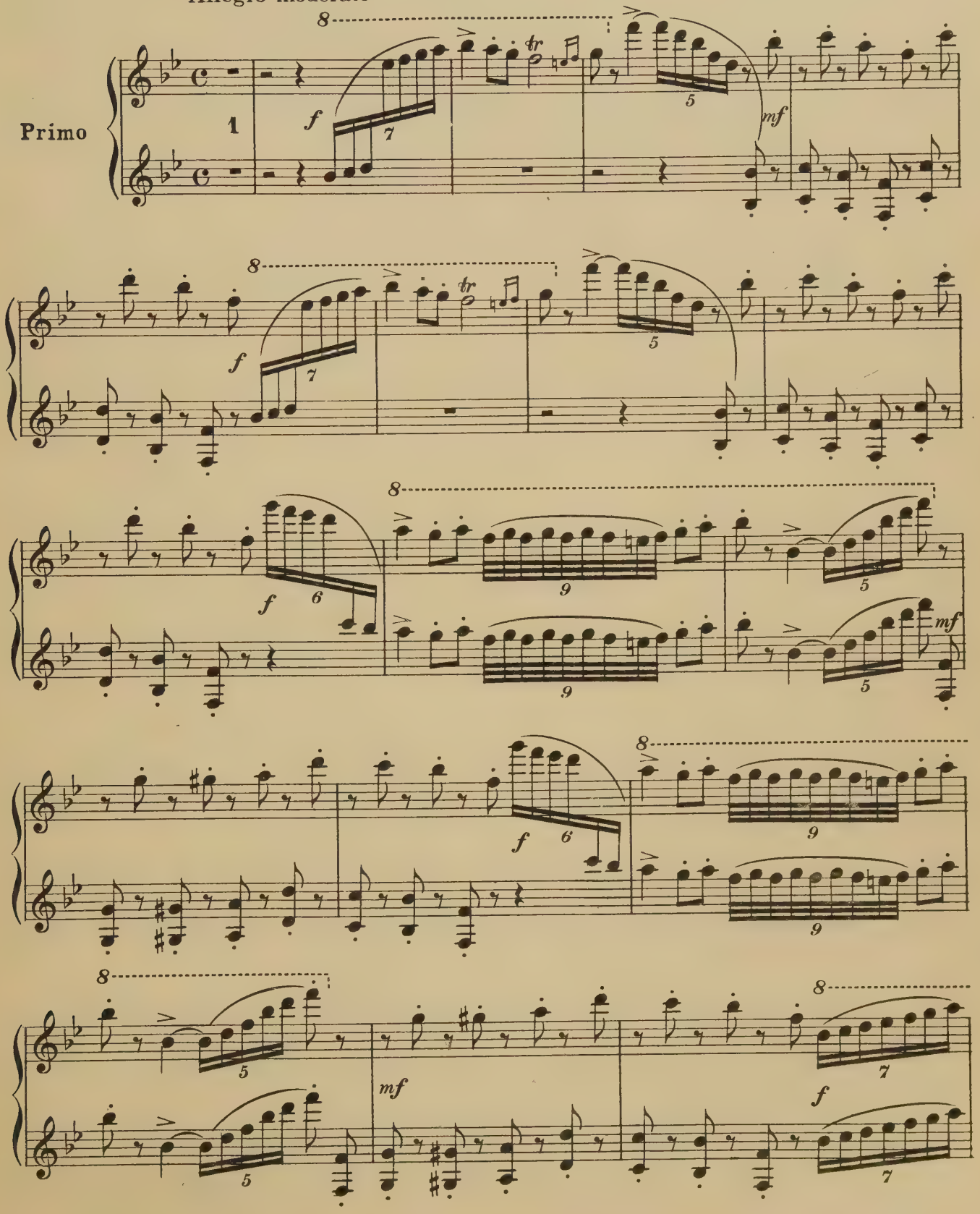
Chinese Dance

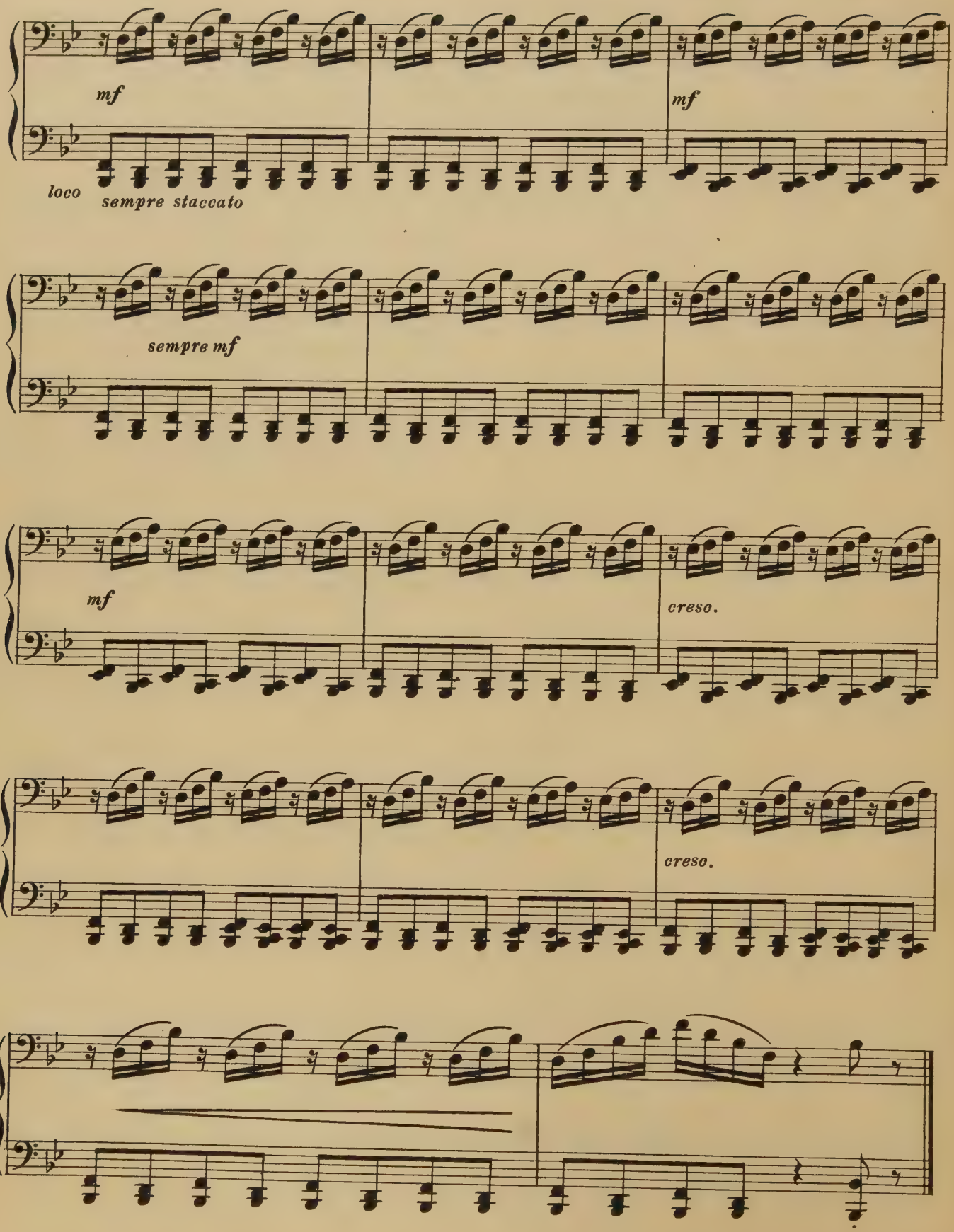
(From the "Nutcracker" Ballet)

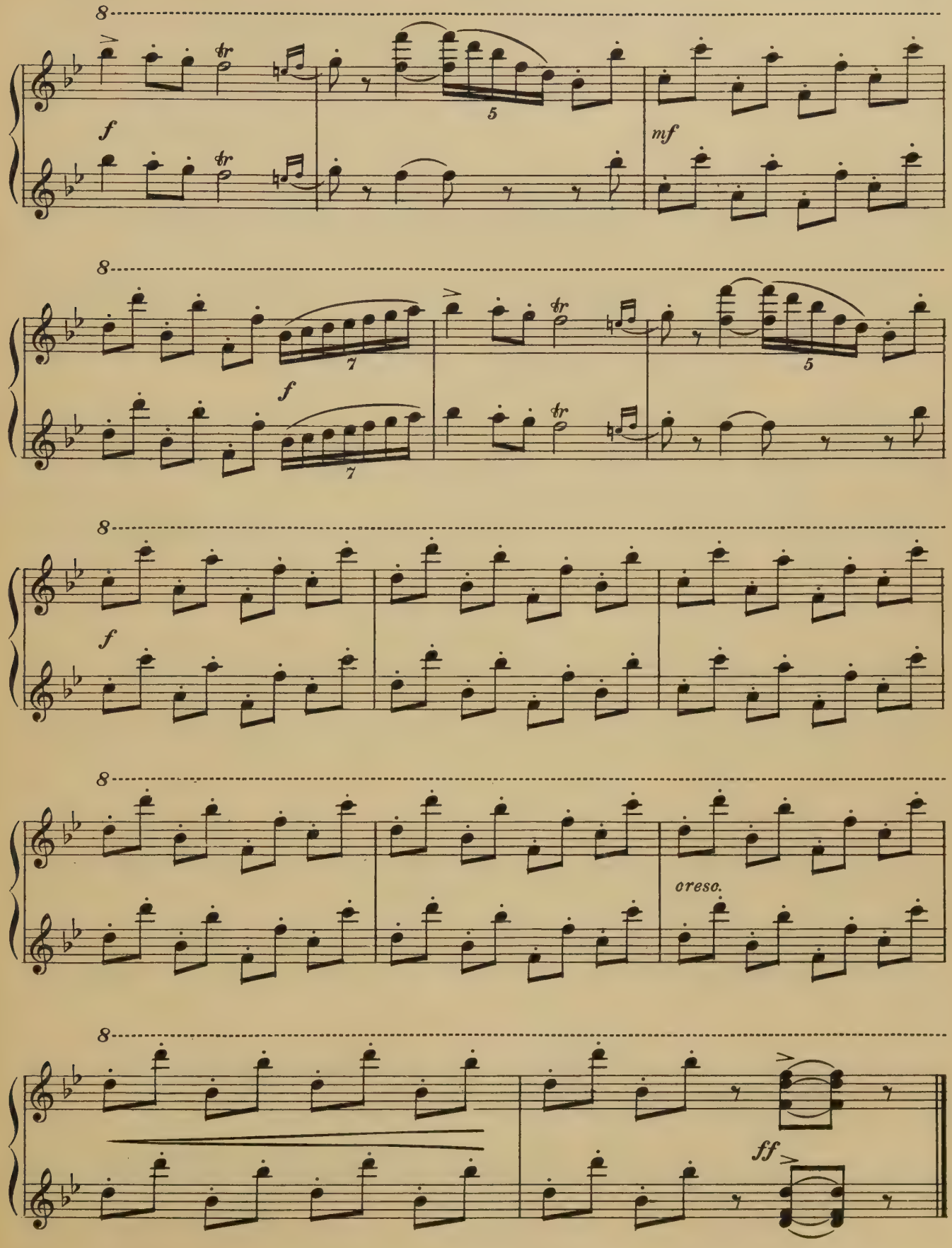
P. TSCHAIKOWSKY, Op. 71

Allegro moderato

Primo



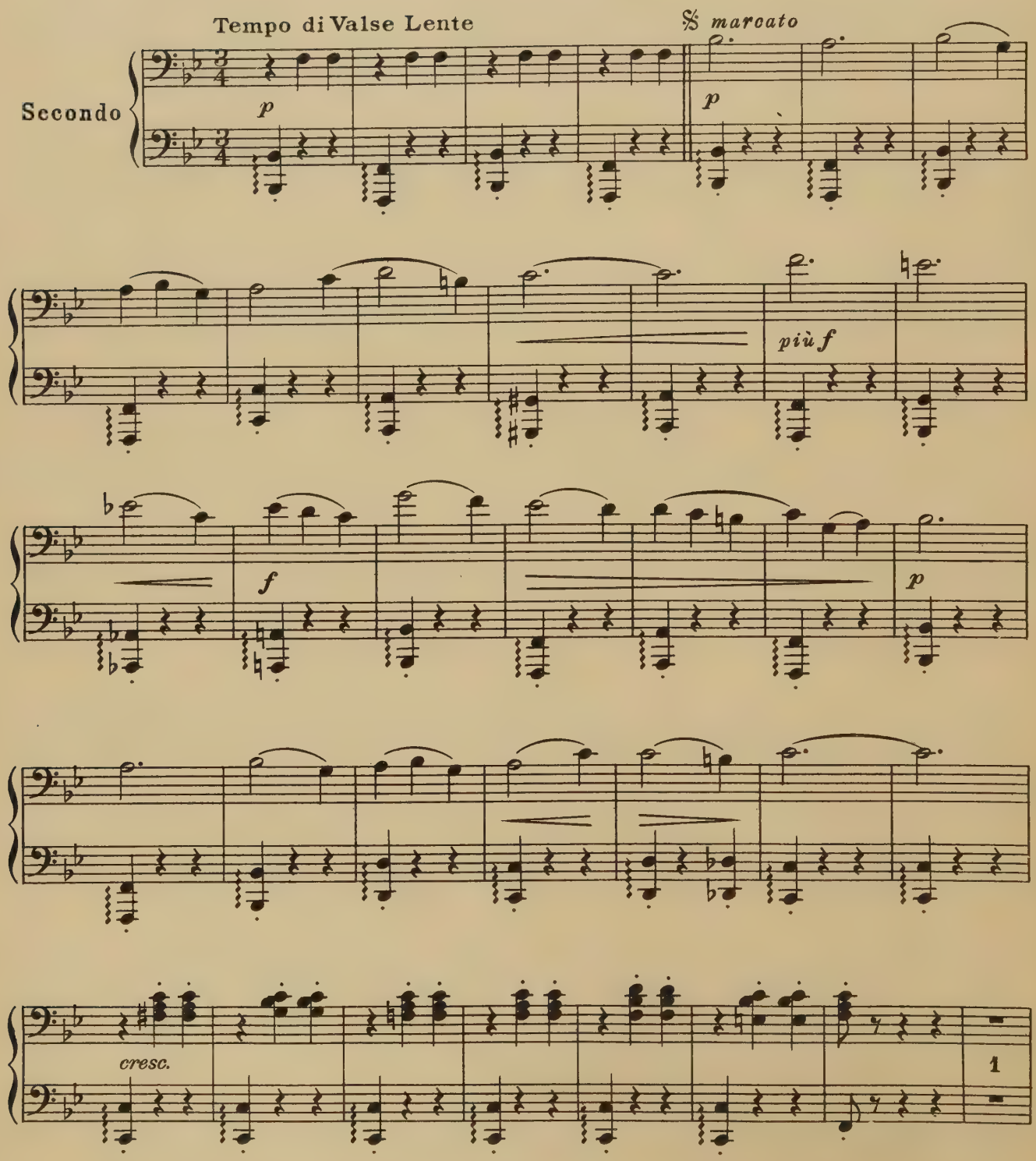

mf
mf
loco
sempre staccato
sempre mf
mf
creso.
creso.


8
f
tr
5
mf
8
7
f
tr
5
8
f
8
cresc.
8
ff

Waltz from "The Sleeping Beauty"

(Dornröschen)

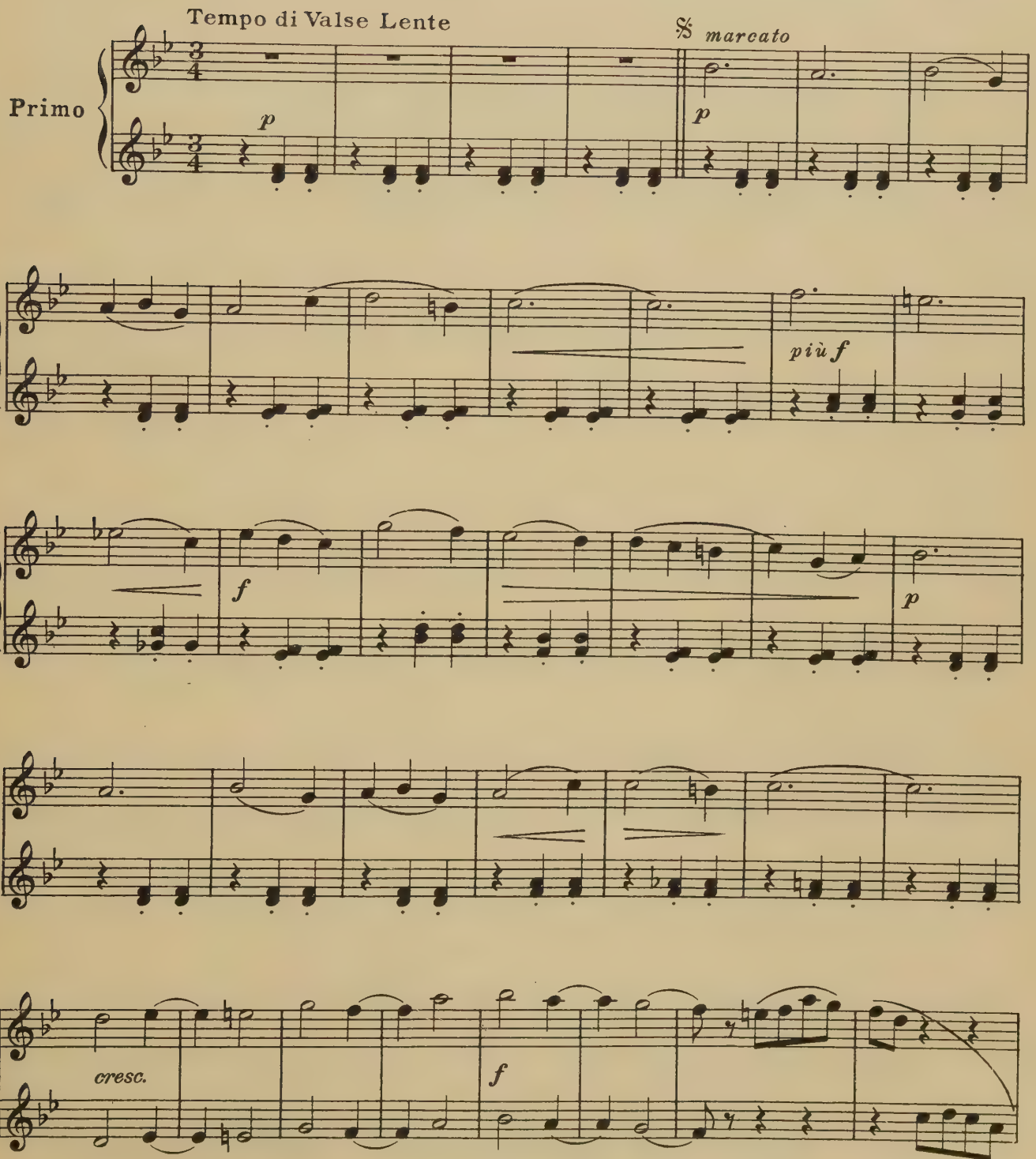
P. TSCHAIKOWSKY, Op. 66

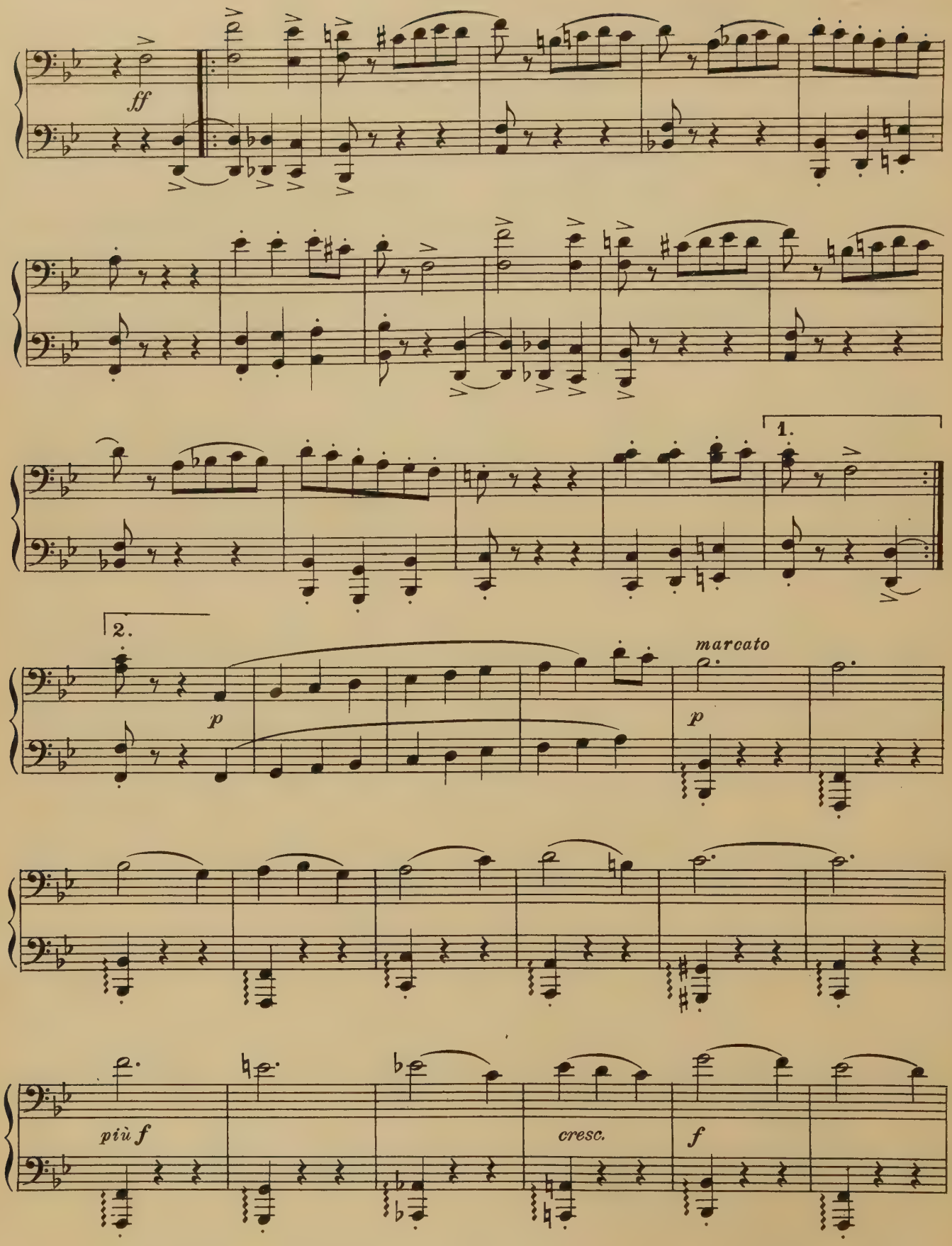


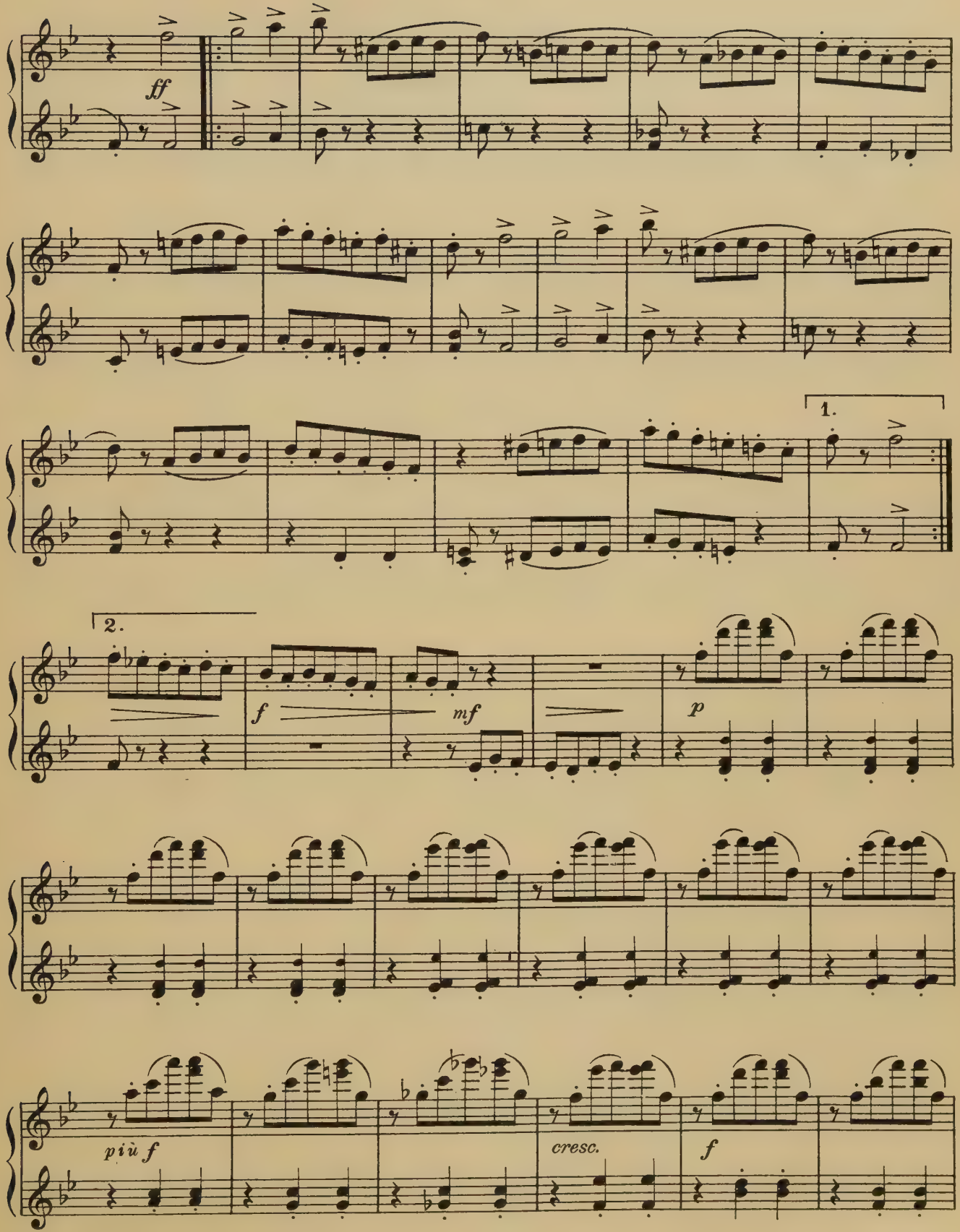
Waltz from "The Sleeping Beauty"

(Dornröschen)

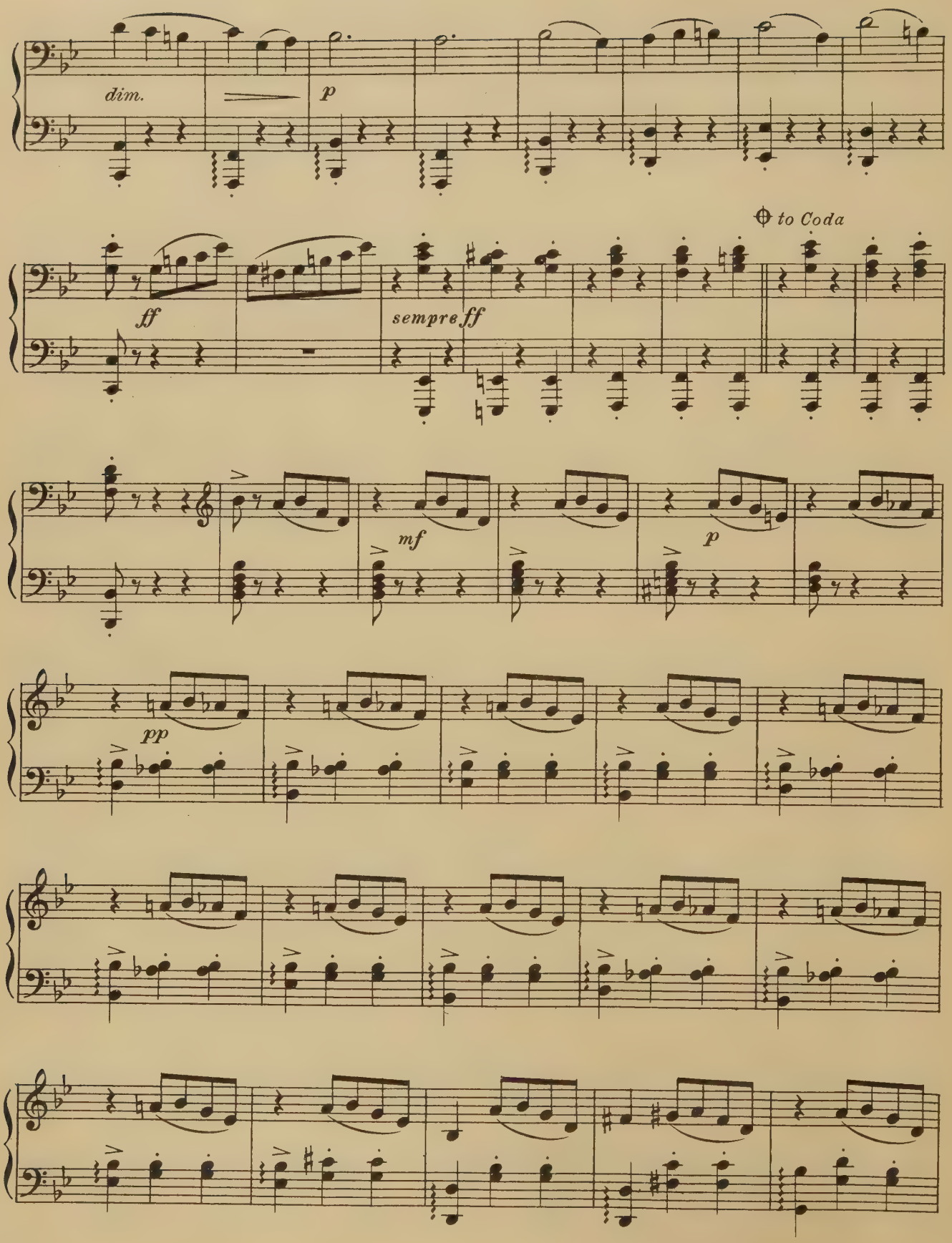
P. TSCHAIKOWSKY, Op.66

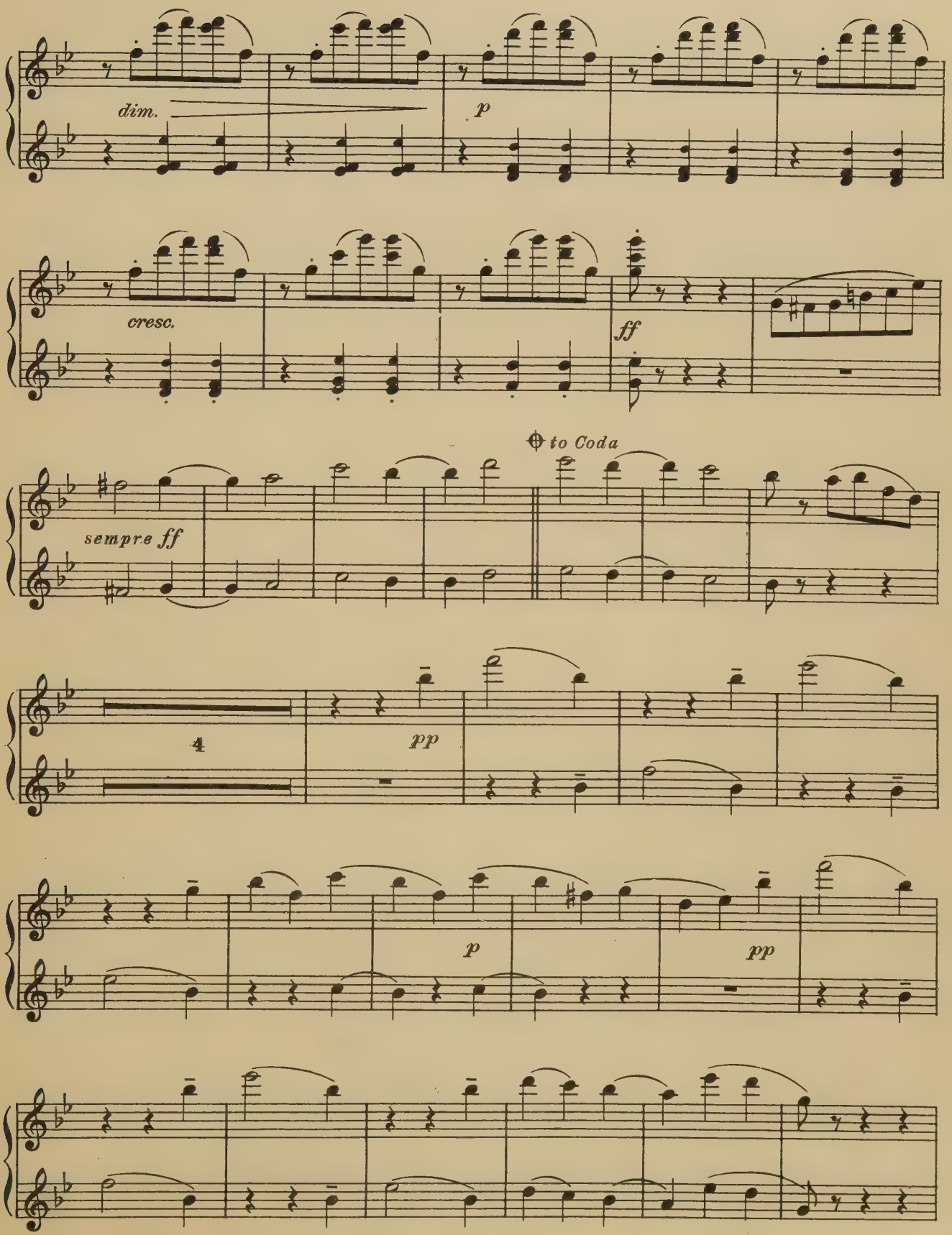



ff
1.
2.
p
marcato
p
più f
cresc.
f

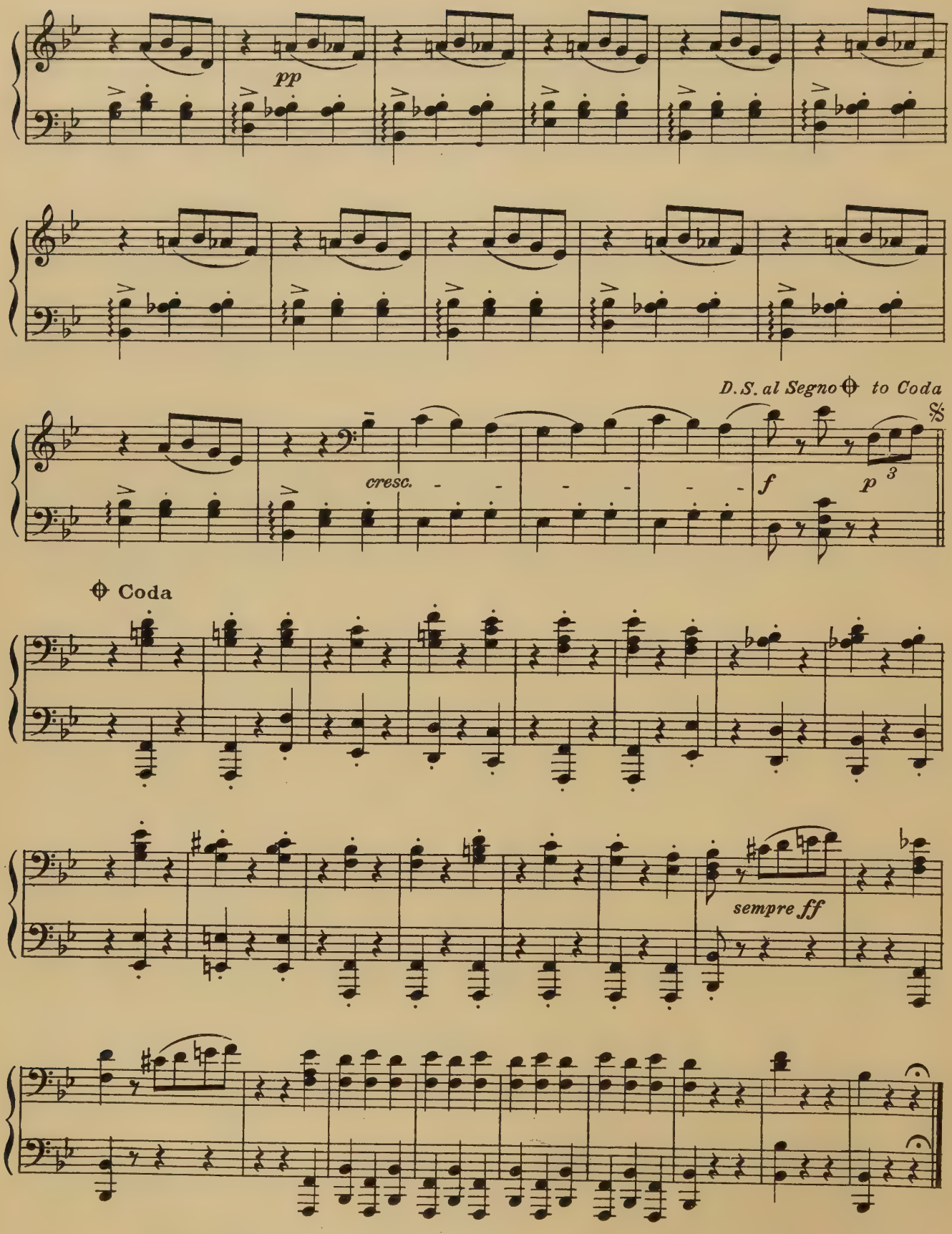

ff
1.
2.
f
mf
p
più f
cresc.
f

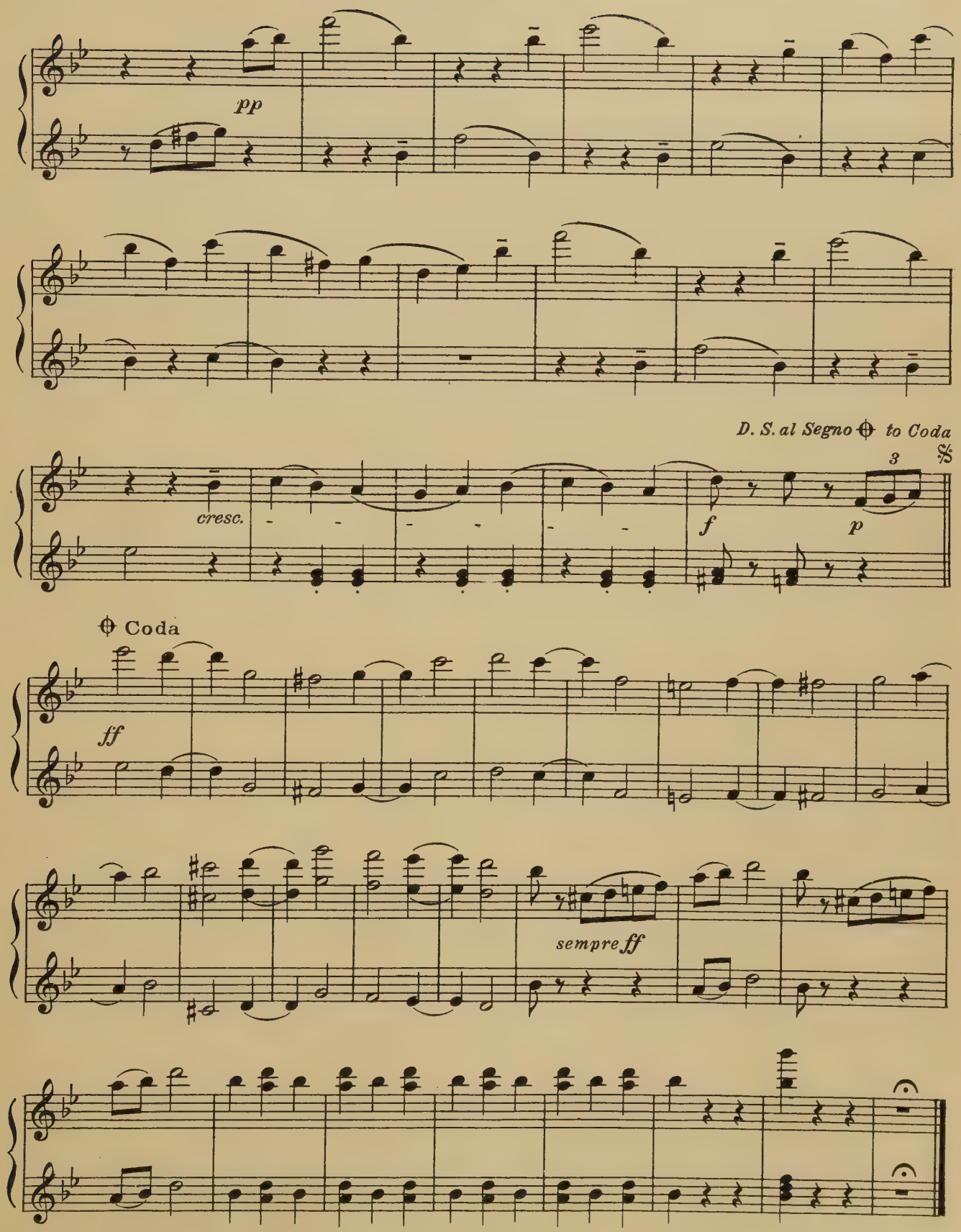
Secondo




dim.
p
cresc.
ff
to Coda
sempre ff
4
pp
p
pp

Secondo

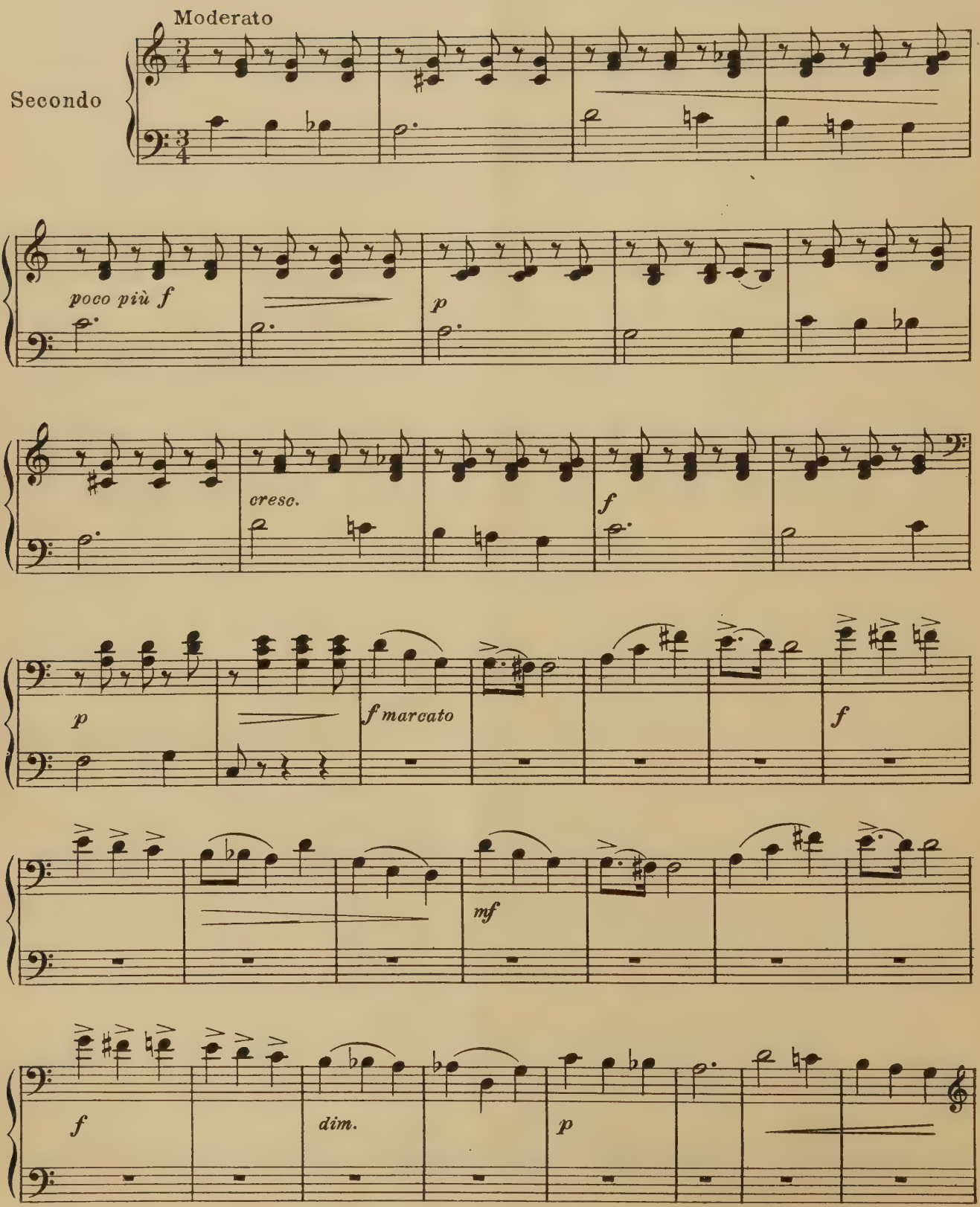



pp
D. S. al Segno ⊕ to Coda
cresc.
f
p
3
⊕ Coda
ff
sempre ff

Sweet Dreams

(Douce Rêverie)

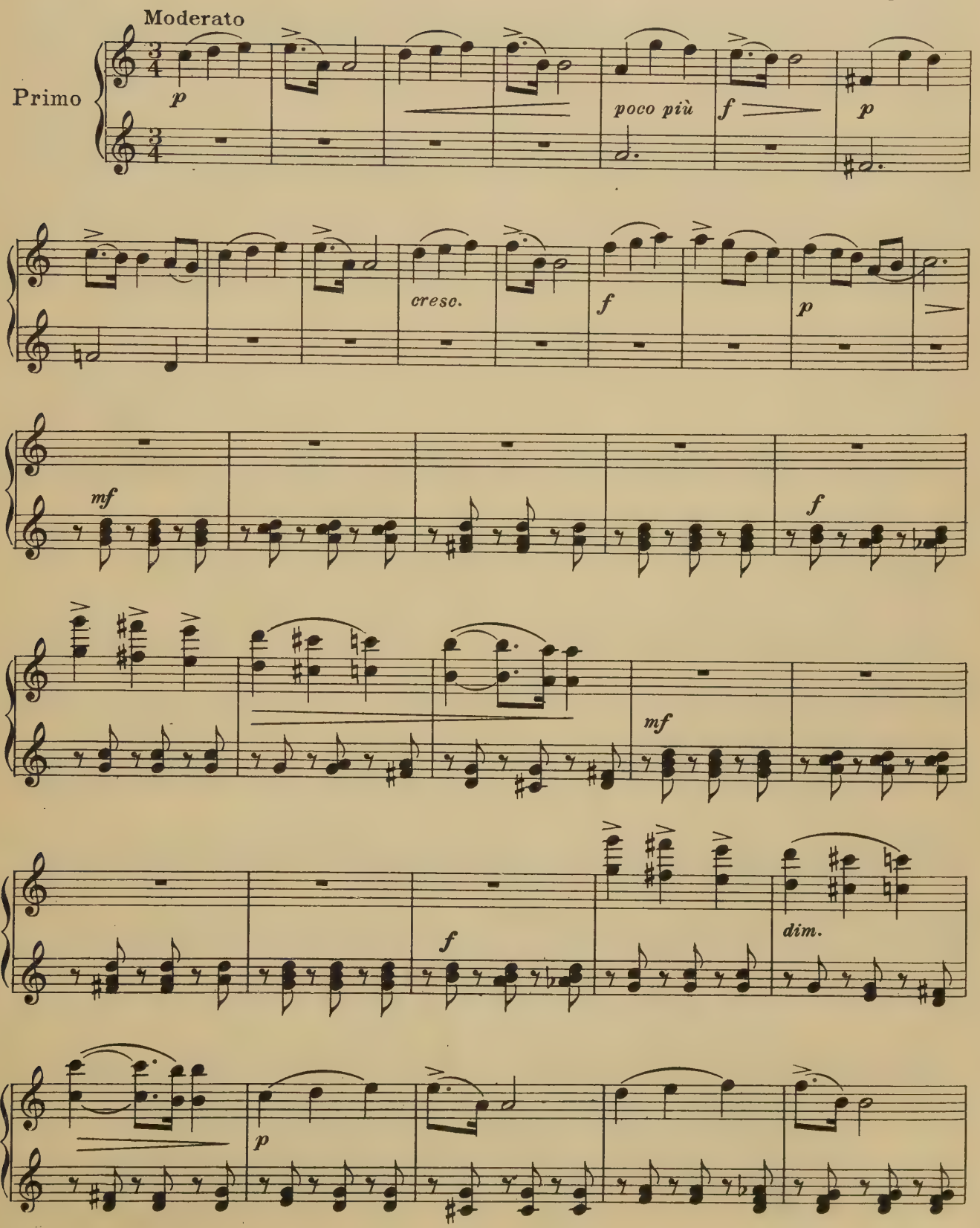
P. TSCHAIKOWSKY, Op. 39, No 21

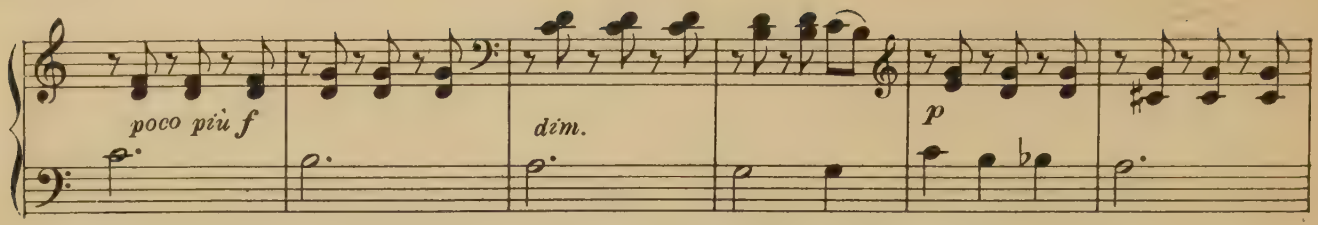


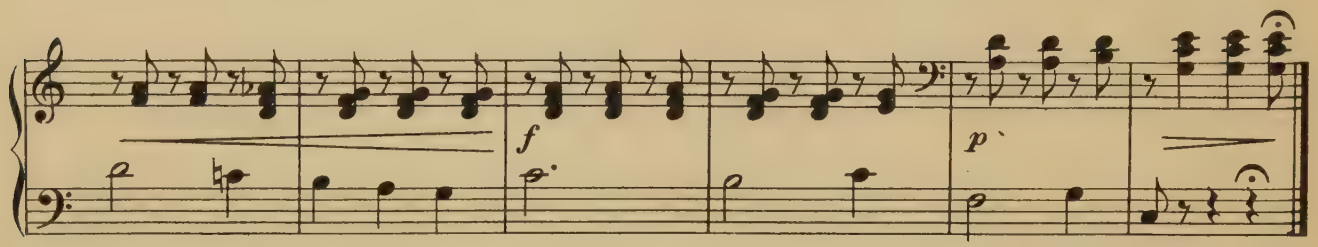
Sweet Dreams

(Douce Rêverie)

P. TSCHAIKOWSKY, Op. 39, No. 21





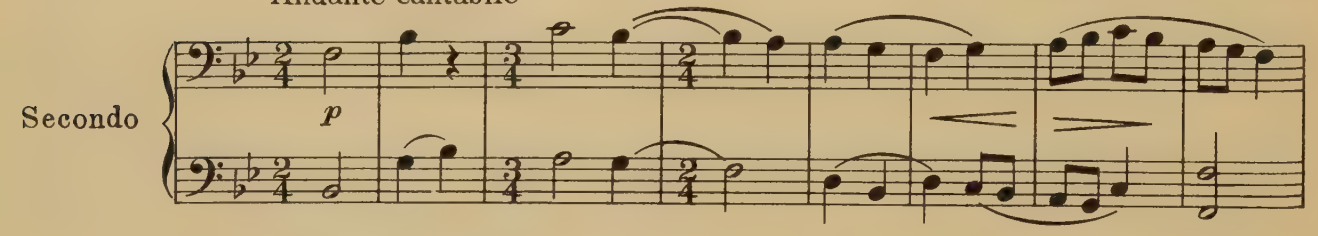
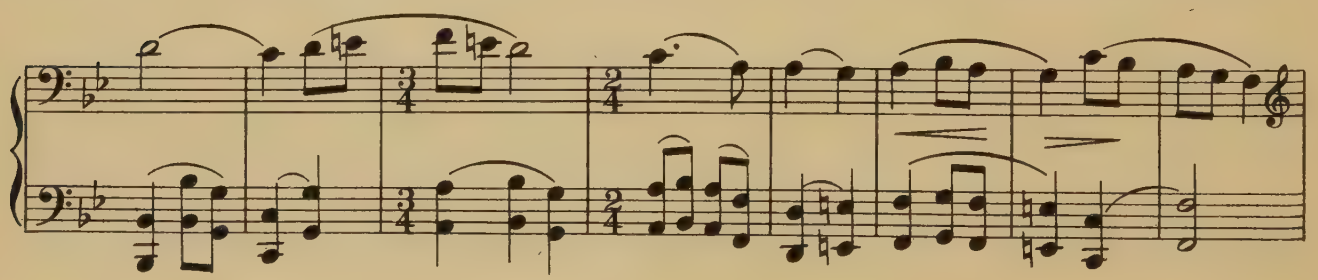
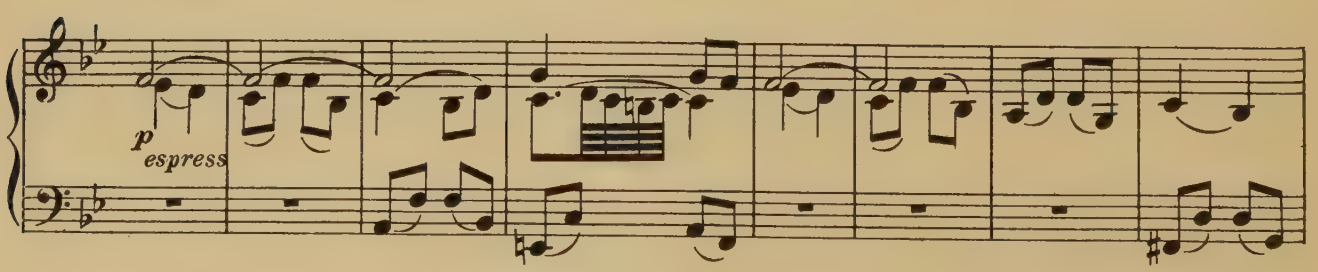
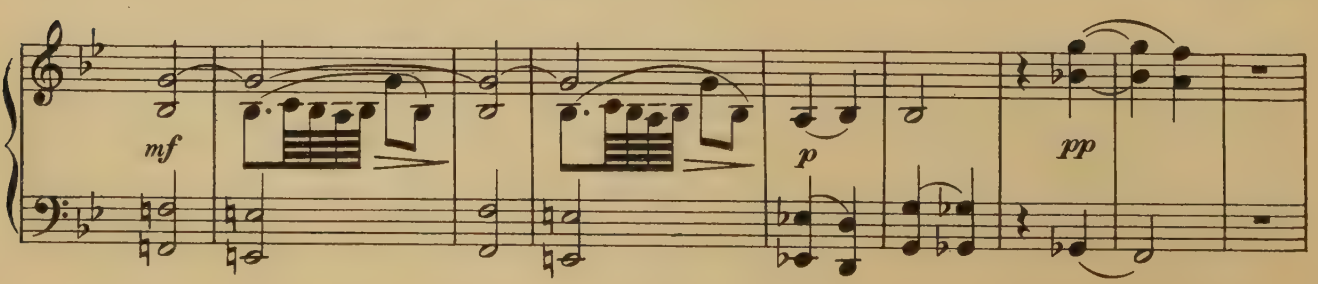


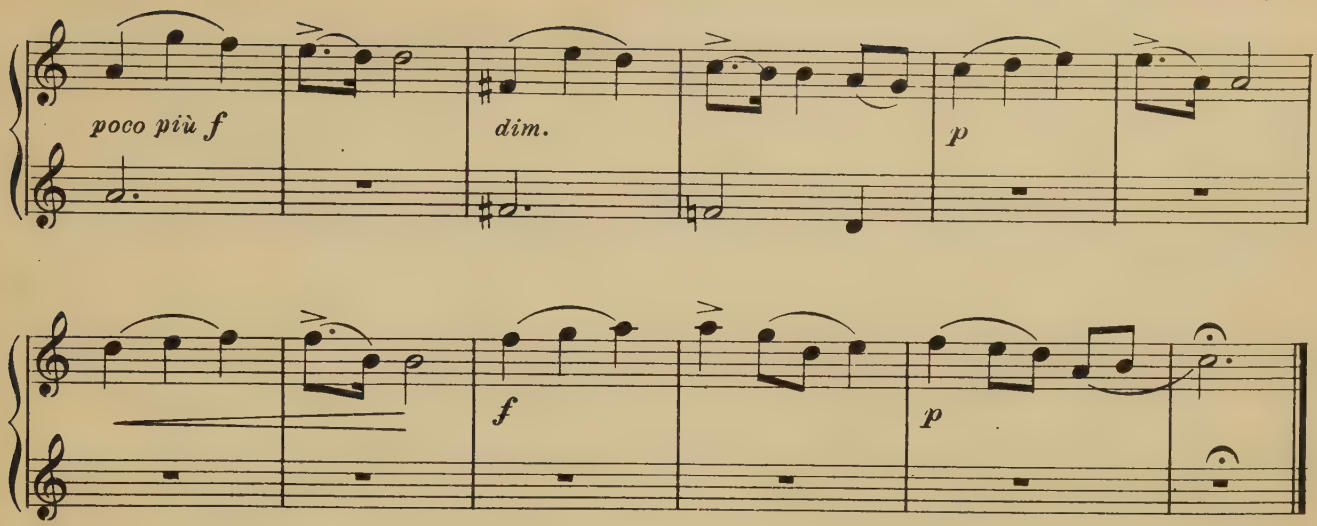
Andante Cantabile

(from the String Quartet)

P. TSCHAIKOWSKY, Op. 11

Andante cantabile

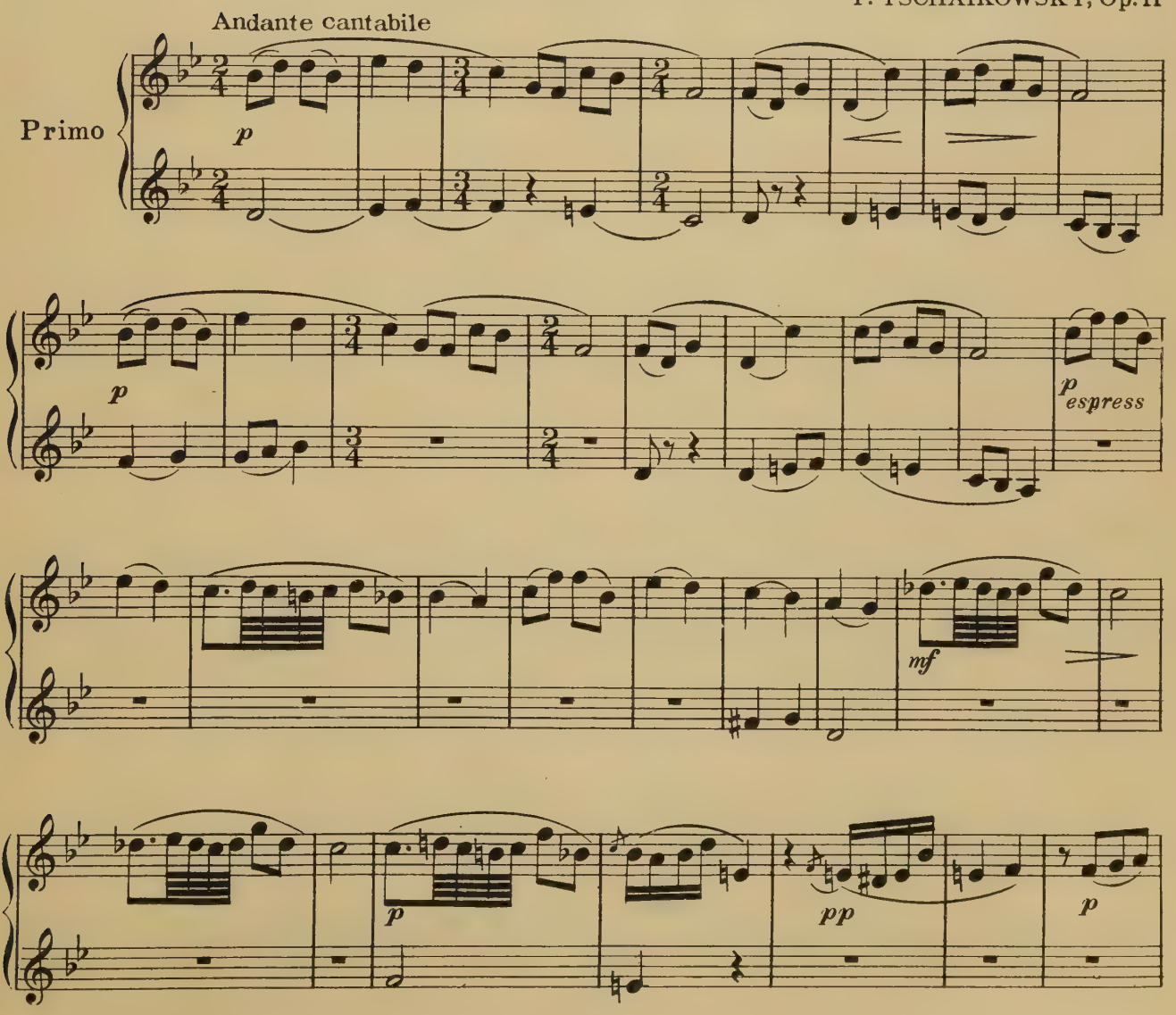
Secondo



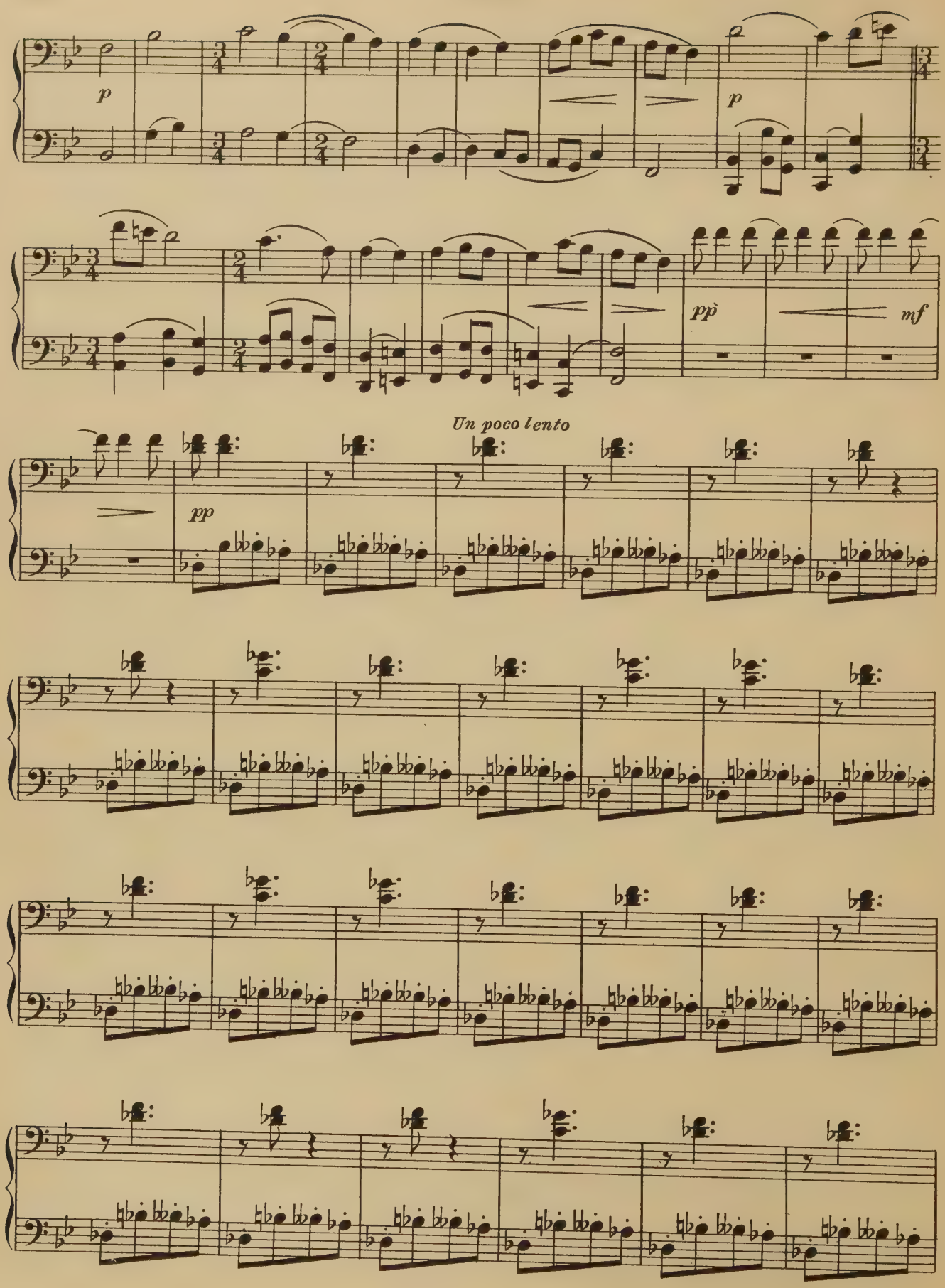


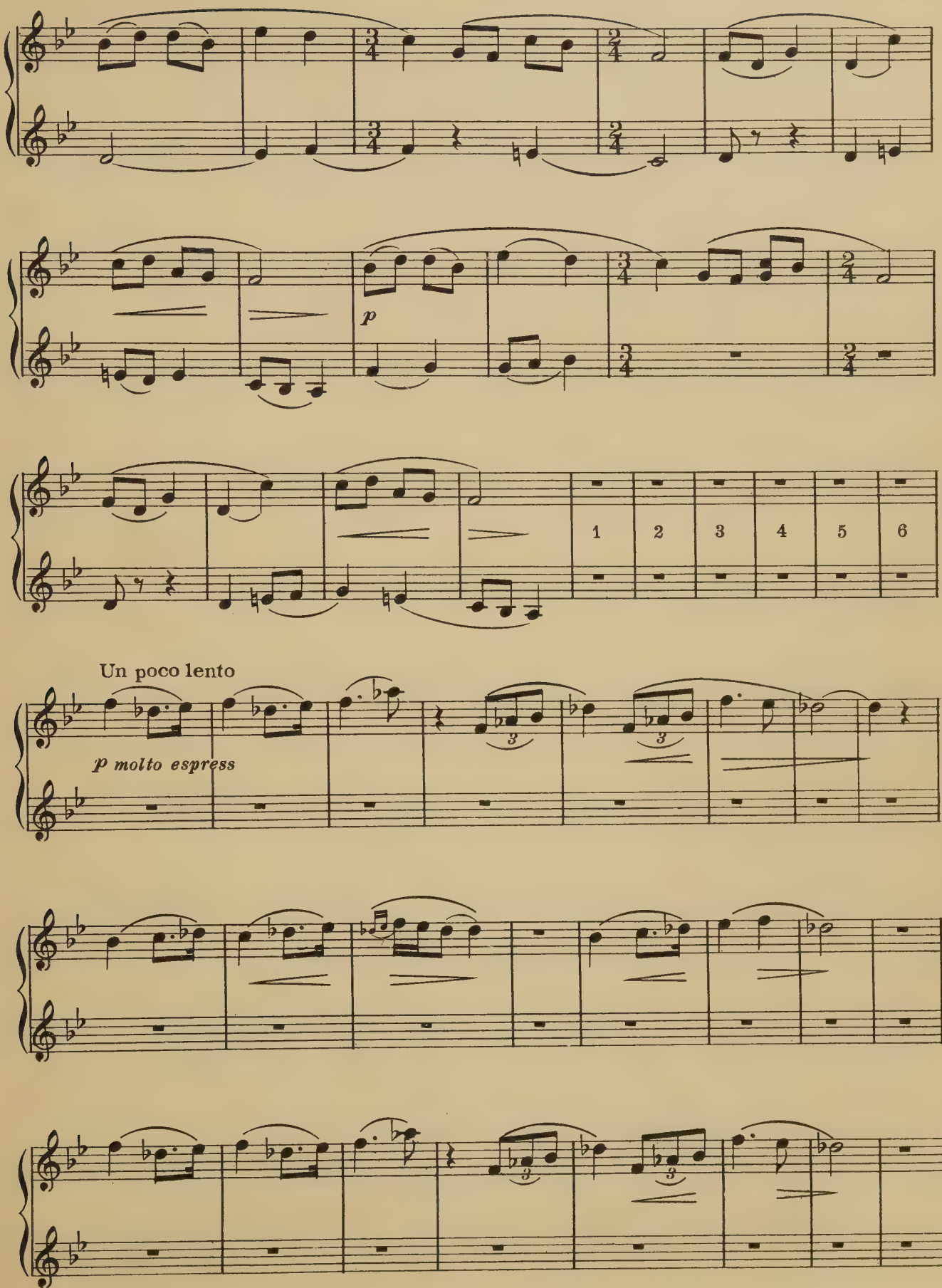
Andante Cantabile

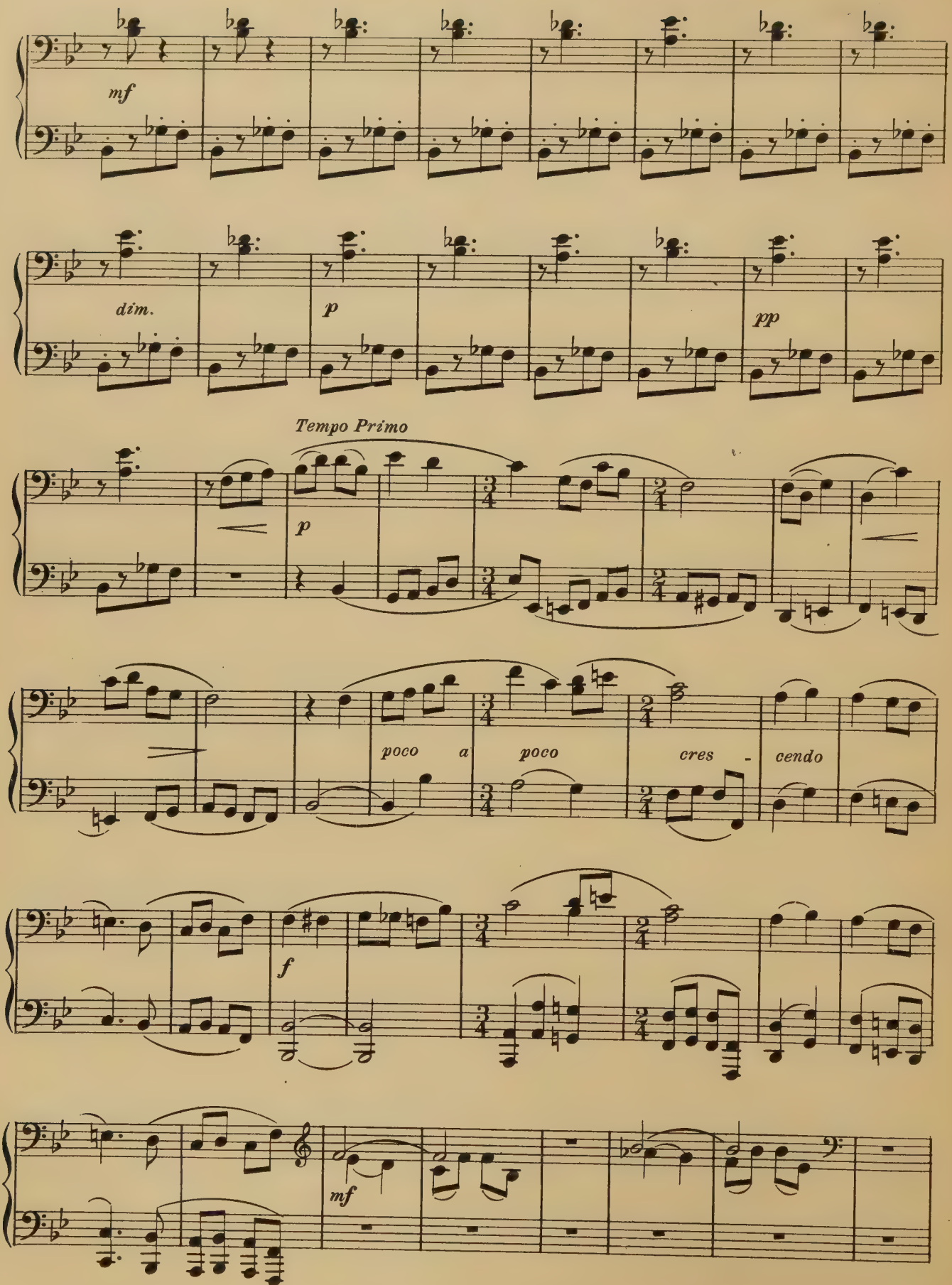
(from the String Quartet)

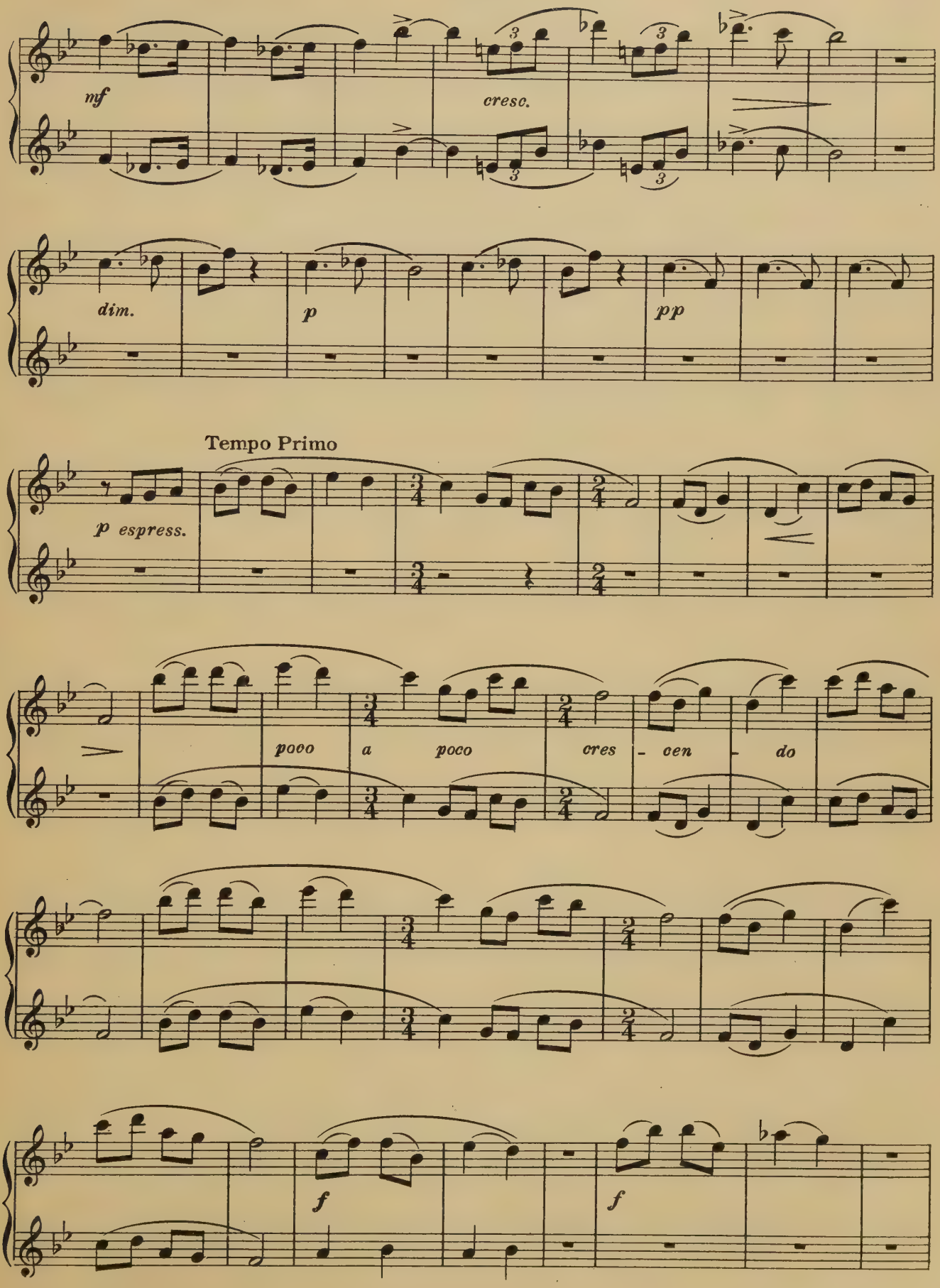
P. TSCHAIKOWSKY, Op. 11

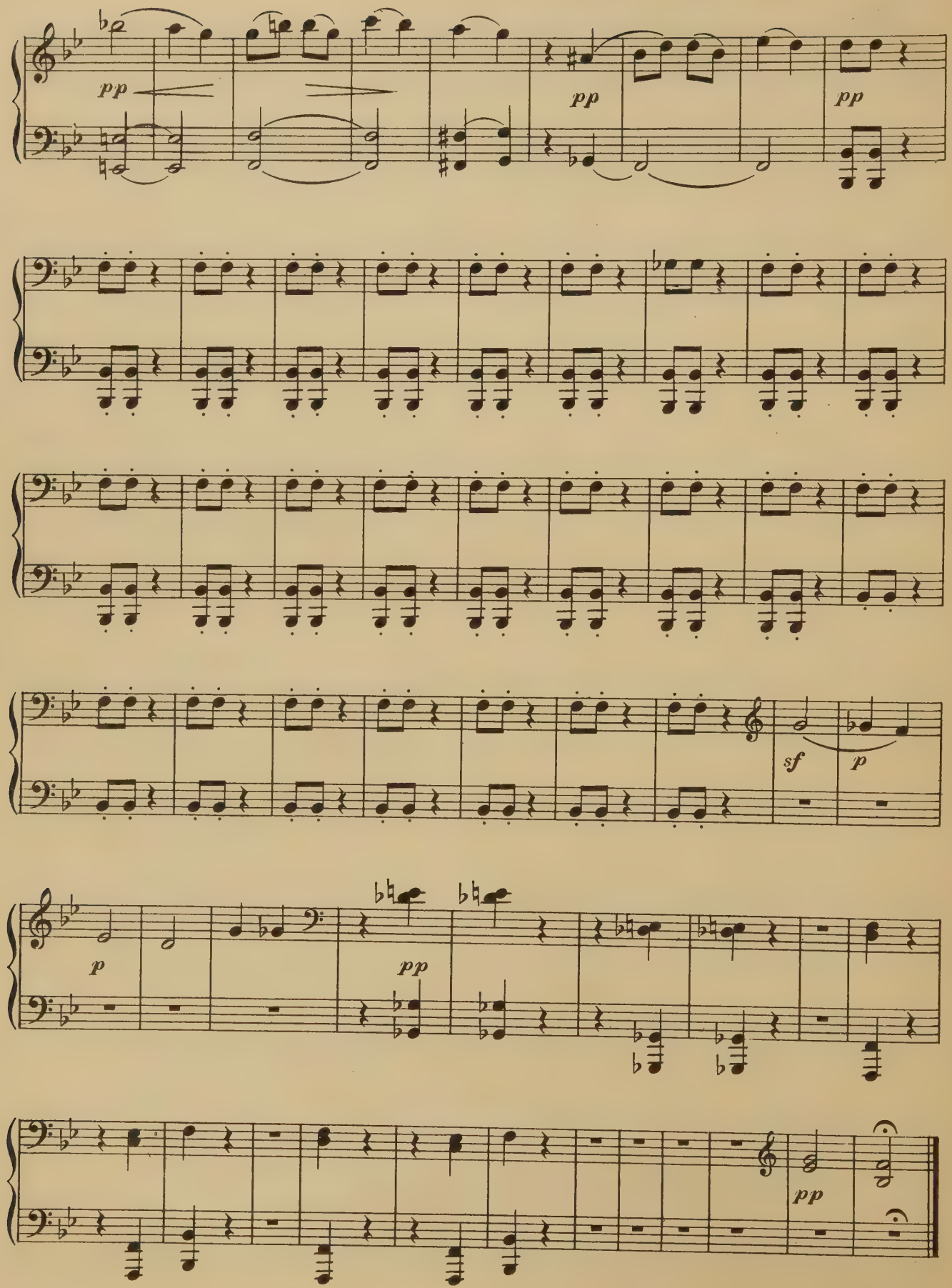


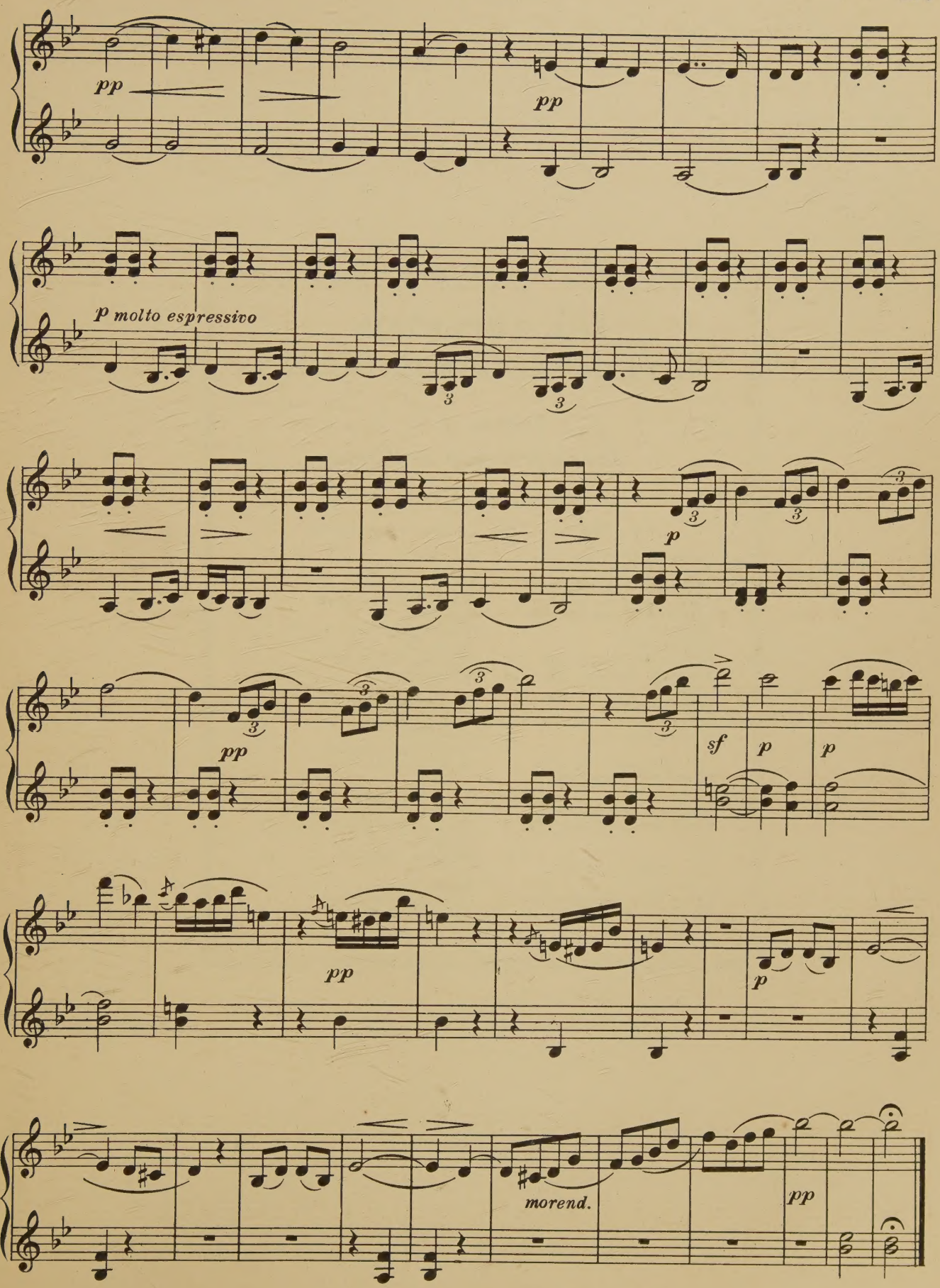

p
p
ppò
mf
Un poco lento
pp


p
1 2 3 4 5 6
Un poco lento
p molto espress


mf
dim.
p
pp
Tempo Primo
p
poco a poco cres - cendo
f
mf


mf
cresc.
dim.
p
pp
Tempo Primo
p espress.
poco a poco cres - cen - do
f
f


pp
pp
pp
sf
p
p
pp
pp


pp
pp
p molto espressivo
p
pp
sf
p
p
pp
p
morend.
pp

Wilbur Williams
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